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STOCK WELCOMED AS GUEST LEADER AT N. Y. STADIUM

Chicagoan Makes First Appearance As Summer Conductor in New York—Enthusiasm Runs High On Opening Night—Own Transcription of Schumann "Rhenish" Symphony and Wagner Night with Soloists Are Outstanding Events—Conducts Several Novelties—Hoogstraten Says Second Au Revoir—Rain Curbs Outdoor Performances

THE penultimate week of concerts by the New York Philharmonic Orchestra at the Lewisohn Stadium was begun under Frederick Stock of the Chicago Symphony on Wednesday evening, Aug. 18. Mr. Stock, who was making his Stadium début and his first New York appearance in several seasons, was forced to inaugurate his period of guest conducting in the Great Hall of City College, rain during the day having made outdoor performance impossible.

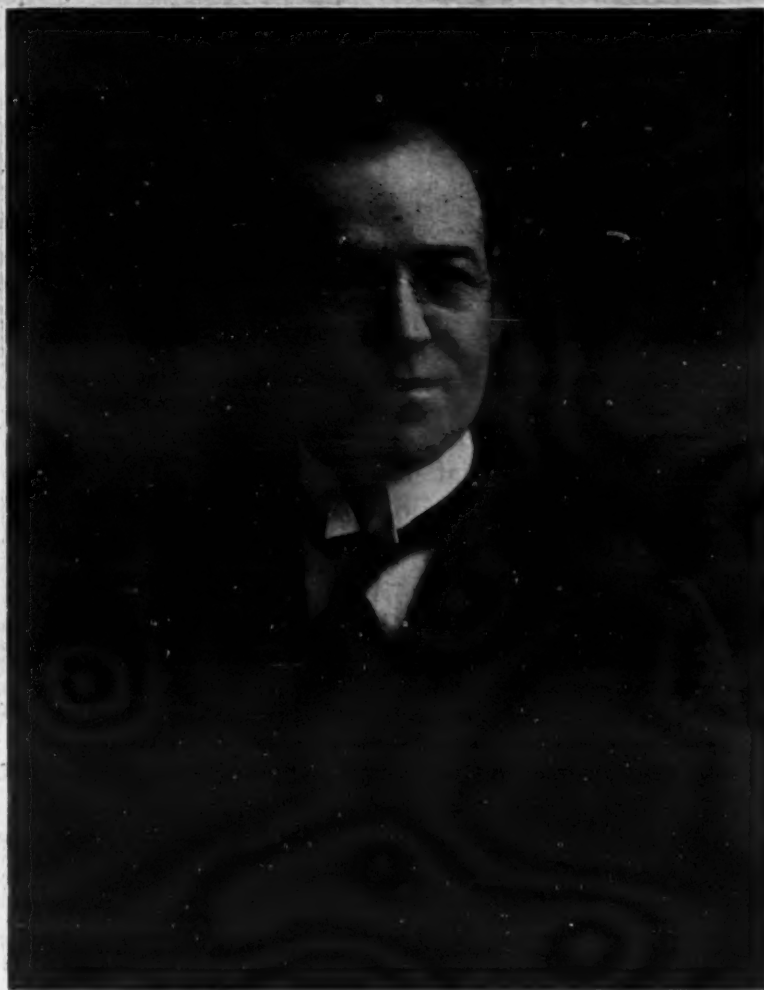
Willem van Hoogstraten, who returns to conclude the Stadium series following Mr. Stock's departure, brought the preceding term to a close on Tuesday night in a miscellaneous program which included Ravel's "Rhapsodie Espagnole," played for the first time at the Stadium. His novelty on Monday was Strauss' "Sinfonia Domestica," which was included on a program devoted to "Johann and Richard."

Mr. Stock's transcription for modern orchestra of Schumann's "Rhenish" Symphony was an outstanding feature of the week, as was a Wagner evening, with soloists and chorus, which drew an audience of 9000. "First times" of Mr. Stock's régime included also "Midsummer Wake" by Alfvén; "Masquerade" by McKinley; Glazounoff's Concert Waltz, Op. 51; Dohnanyi's Suite, Op. 19; Langley's "Indian Summer," and the "Tragic Overture, 1914" by Edward Collins, which won the North Shore Festival Prize this year.

Mr. Stock was enthusiastically greeted when he ascended the platform in the Great Hall on Wednesday, and rhapsodically applauded after each of his efforts, with special emphasis for the Franck Symphony, after which he was given a veritable ovation. His audience was large—for an audience in the Hall—and distinguished—for a summer audience in New York.

Goldmark's "Im Frühling," an inconsequential overture which is all Grieg to one listener, was Mr. Stock's opener, and was of very little use as estimating material. With the introduction of the Symphony, the critically minded were able to form somewhat of a definite opinion concerning interpretative ideas of the Chicagoan. The introduction was beautiful—a majestic tempo for nobly-singing strings, an ideal mood. But to this reviewer it seemed that Mr. Stock continued this atmosphere right on through the entire symphony, right on, in fact, through Strauss' "Don Juan," the Love Duet from "Tristan" and Rimsky's "Capriccio Espagnol." The Symphony's *allegri non troppo* were non

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HAROLD L. BUTLER

Dean of the College of Fine Arts, Syracuse University, and President of the Music Teachers' National Association, Who Has Been Re-engaged for a Second Series of Lectures at Columbia University Next Summer. (See Page 21)

Repetitions Rule in Ravinia's Week

CHICAGO, Aug. 21.—The eighth week of the Ravinia Opera season, which ended last night, was entirely given over to repetitions. "Lohengrin" was sung for a second time on Aug. 14, and gave a sold-out house an opportunity to applaud the attractive Elsa of Elisabeth Rethberg, the patrician Lohengrin of Edward Johnson, the vehement Ortrud of Alice Gentle and the admirable Telramund of Howard Preston, as well as the remarkably fine playing of the Chicago Symphony under Louis Hasselmans.

"Fedora," given its second local hearing on Aug. 15, brought another large audience to Mr. Eckstein's theater. Miss Gentle, in the title rôle, was vigorously applauded. Giovanni Martinelli was at the top of his powers as Loris, and Giuseppe Danise, Margery Maxwell and a congenial throng of other singers brought the performance, under Genaro Papi's guidance, to an exciting degree of intensity.

So great has been the interest shown here in de Falla's "La Vida Breve," that Mr. Eckstein considered it wise to give a special performance of the novelty on Aug. 16, in place of Monday night's customary orchestral concert. Lucrezia Bori was the center of interest in this performance, as she had been in the opera's two previous hearings. José Mojica, as Paco, and the

dancers, headed by Ruth Page and Mark Turbyfill, also won the admiration of a large audience. Louis Hasselmans conducted persuasively.

"Aida," sung by Miss Rethberg, Mr. Martinelli, Ina Bourskaya, Mr. Danise and others on Tuesday night, had its customary success under the forceful hand of Mr. Papi.

Miss Bori and Mario Chamlee were heard with great pleasure on Wednesday in "Manon." Miss Bori sang also on the following evening in the summer's third hearing of "L'Amore dei Tre Re," in which Mr. Johnson, Mario Basiola and Virgilio Lazzari were her splendid associates.

"Fra Diavolo" was sung a second time last night, with Florence Macbeth as the delightful Zerlina. Mr. Chamlee was superb in the title rôle; and such admirable assistants as Miss Bourskaya, Mr. Mojica, Mr. Lazzari, Desiré Défrère and Vittorio Trevisan were in other parts.

Mr. Chamlee had not sung in "Fra Diavolo" until this summer. To sing new parts well is, however, one of Mr. Chamlee's special gifts. It is said he holds the record for first appearances at Ravinia this summer. His Ernesto in "Don Pasquale" was added only this year, and Hoffmann and the principal tenor rôle of "La Navarraise" will have

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SOKOLOFF LEADS HERTZ FORCES IN COAST CONCERTS

Cleveland Conductor Hailed in Two Appearances as Guest in Summer Series—San Mateo Program Brings Local Première of Loeffler's "Pagan Poem," with Beryl Rubinstein Playing Piano Part—Concert in San Francisco's Civic Hall Has Novelty in Respighi's "Fountains of Rome"—Operatic Concert with Resident Soloists, Under Merola, Planned

SAN FRANCISCO, Aug. 21. —S Nikolai Sokoloff recently conducted the San Francisco Symphony as guest twice within three days, each time with gratifying success. On Aug. 15, at Hillsborough, San Mateo, an audience estimated at 1500 heard him direct a program, with Beryl Rubinstein, pianist, as assisting artist. A feature of this concert was Loeffler's "Pagan Poem," in its local première. The second concert was given in San Francisco at the Civic Auditorium by this conductor on the evening of Aug. 17.

The San Mateo concert included in the first half of the program the Introduction to Act III of "Lohengrin" and Dvorak's "New World" Symphony, both of which were well played, but it was the second half that gave most delight. The Loeffler work was outstanding and received the heartiest applause. It created such a sensation that numerous requests were acceded to, and the "Poem" was to be repeated at the following Sunday's concert.

The "Poem" was inspired by the second love incantation of the eighth Eclogue of Virgil. The introduction supplies a languorous atmosphere and hints of the sensuous wiles of a Cleopatra. The first piano interlude is one of complete serenity, and the English horn obbligato is both unusual and effective. The whole is at once dramatic, poetic and emotional—music that is modern in treatment and stirring in its effect.

The piano part is an integral part of the orchestration, not a solo rôle with orchestral accompaniment. Mr. Rubinstein played with excellent taste and feeling, and his presence on next week's program makes possible the promised repetition.

As a closing number, Ippolitoff-Ivanoff's "Sirdar" March, with its impelling rhythm, sent the audience home in fine spirits. An amusing feature of the concert was the fact that an airplane joined its whirring aloft to the orchestral forces in the Symphony.

The San Francisco program in the Civic Auditorium on Aug. 17 was as follows:

Overture to "Mignon".....Thomas
Symphony "Pathétique".....Tchaikovsky
"The Fountains of Rome".....Respighi
March, "Pomp and Circumstance".....Elgar

With the exception of the symphony, this program was not so interesting as was the one given at San Mateo, although it was played equally well, if not better. The Overture was exquisitely

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GOOSSENS MAKES FAR WEST DEBUT AS BOWL LEADER

British Musician Cordially Received in Four Appearances During Sixth Week of Hollywood Season — Germaine Schnitzer, Pianist, Is Soloist in Tchaikovsky Concerto — Visiting Conductor Leads His Own Sinfonietta and Modern Works of Interest, and Has Ovation on Final Evening—Hertz to Conduct Final Span, Including Gala Elman Concert

LOS ANGELES, Aug. 21.—The last week but two in the summer concert series in the Hollywood Bowl, witnessed a decided increase in popular interest in the programs. Chilly evenings, which discouraged a larger attendance in the beginning of the season, have at last given way to more comfortable conditions and have encouraged great throngs to spend their evenings listening to the masterpieces of symphonic literature under the canopy of the star-lit heavens.

Making his first appearance in the West on the evening of Aug. 10, Eugene Goossens, conducting, completely captured his Hollywood audience and established himself so firmly in their regard that before he had concluded his series of four concerts, there was a popular demand for his return next season. The peak of interest was probably reached on Thursday night, when Germaine Schnitzer gave a fiery interpretation of Tchaikovsky's Concerto in B Flat Minor.

Heralded as the youngest conductor who has ever stood at the leader's desk in Hollywood, there was naturally keen interest to see how the Englishman would measure up to his predecessors. Mr. Goossens succeeded in carving out his own individual niche and has added a definite contribution to success of the Bowl series.

The program was chosen with an understanding of popular values, as well as to reveal several phases of the conductor's interpretative art. Beginning with Dvorak's "Carnival" Overture, Mr. Goossens at once made it apparent that he knew what he was about, achieving a gaiety that brought him loud applause. Debussy's "Prelude to the Afternoon of a Fawn," which followed, was given with correct emphasis and appreciation of color. The more important works were Beethoven's Eighth and Stravinsky's "Fire Bird," with Tchaikovsky's "Marche Slave" taking the place of Lord Berner's "Spanish" Rhapsody as a closing number.

In the two works of larger caliber, so widely contrasted, the conductor showed his complete mastery of both classic and modern styles. The Stravinsky work, shorn of some of its blatant accents, revealed the newcomer as an understanding modernist and brought him loud acclaim.

Schnitzer Is Soloist

With Mme. Schnitzer as the added attraction on Thursday night, more than 12,000 persons made their way to Hollywood to hear the brilliant pianist in the Tchaikovsky First Concerto. The familiar and technically formidable work seemed to be a happy choice, and the pianist played it with keen appreciation of its rhythmical and dynamic effects. An outstanding feature of the performance was the perfect co-ordination between player and orchestra, the interchange of phrases and rhythms coming with fine precision and balance. The audience was fully sensible to the exceedingly fine performance and recalled the pianist some ten times.

The highlight in the orchestral program was Respighi's "Fountains of Rome," which was given a well-nigh flawless reading. Both leader and men followed well the imaginative flights of the composer and portrayed the crystal-like purity of the fountains with deft

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Plans for New Costanzi Theater Issued

ROME, Aug. 2.—Rome expects to have her new National Opera Theater ready in the latter half of the coming winter. As previously announced, the old Costanzi, purchased by the State, will be completely remodelled for the rôle. The plans of the architect, Marcello Piacentini, have recently been published in *La Tribuna*. The new façade for the theater, on the Via Viminale, combines sweep and simplicity. The plan shows seven arches crowned by a sculptured frieze. The rebuilding is scheduled to begin at once and will be concluded, it is hoped, about December. The first season is then expected to be launched. Though there is a conflict of rumor as to who will be the musical director for the new house, it is unofficially stated that Tullio Serafin will conduct the opening performances.

"NEIGHBORHOOD" TO INAUGURATE CLASSES

Playhouse to Hold Courses for Aspirants to Stage Honors

Recognizing the demands upon young actors and aspirants for stage honors, the management of the Neighborhood Playhouse, New York, where many premières of important musical works have been given, is inaugurating novel courses of instruction for the coming season. These courses will not only fit beginners for important work on the stage, but will also be of assistance to those who have already embarked upon the career while still needing training in particular branches of their art.

Besides the regular company at the Playhouse, two new groups of Associate Players will be formed. From these ranks will be recruited the permanent company and a semi-professional group, members of which as yet are able to give only part of their time to the work. The course is planned for the months

of October and November, and will include instruction not only in dramatic technique, but also in dancing, singing as applied to the stage, and whatever is necessary to fit an inexperienced singer or actor to take a place in a professional company.

The classes will be under the instruction of Bird Larson in dancing, Blanche Talmud in dancing and plastique, Marie Ouspenskaya in pantomime, Howard Barlow in singing, and Laura Elliot in diction.

ATLANTANS SUPPORT LIGHT OPERA SERIES

Eight Weeks' Run Surpasses Last Year's Season of Six Weeks

By Helen Knox Spain

ATLANTA, GA., Aug. 21.—The second season of light opera, lasting eight weeks, came to a triumphant close Saturday, Aug. 14. C. Howard Candler, president of the Atlanta Municipal Opera Association, declared that with this season's "wonderful" success light opera is now permanently established.

Last year the performances were staged in the Atlanta Armory Auditorium. This year the company moved to the Atlanta Theater, the use of which was presented by the Hurt family, under the management of Lewis Haase. The change to a smaller house gave to the productions a charm and effectiveness impossible to reach in the vast Auditorium. This season returned a profit. The series last year, six weeks in duration, showed a heavy loss. Receipts of the first four weeks this year were greater than for the entire season last year, although the Atlanta Theater has a smaller seating capacity.

Productions were "The Chocolate Soldier," "Her Regiment," "Naughty Marietta," "Robin Hood," "Pirates of Penzance," "Katinka," "Sari" and "The Merry Widow."

The principals of the company were Louise Hunter, Vera Myers, Anne Yago, Mary Patterson, Arthur Burckley, Louis Templeman, Lou Powers, Jefferson De Angelis, Francis Tyler, William McLeod, Leslie McLeod and John Hendricks, and Leonard White, premier dancer. The chorus, ballet and orchestra were composed of Atlanta men and women. The productions were staged under the supervision of Lewis J. Morton. Charles Berton was conductor and musical director, and the stage manager was Fred Palmer. Scenery and properties were made by the Stage Craft Studio of Atlanta. The costumes were designed and furnished by Tams of New York. Special theater decorations were by Stephen Philibosian of Atlanta.

Vanni Marcoux Sings in "Thais" at Rio

RIO DE JANEIRO, Aug. 1.—Vanni Marcoux, French bass, made his début with the opera company directed by Walter Mocchi at the Municipal Theater, recently in "Thais." He won very enthusiastic acclaim for his performance as Athanael, opposite the *Thais* of Yvonne Gall. Mr. Marcoux will be heard also this summer in "Don Quichotte" and "Monna Vanna."

Atlanta Light Opera Singers "En Voyage"

ATLANTA, GA., Aug. 21.—There was the usual immediate exodus of the principals of the Light Opera Company when their season's labor ended. Louise Hunter, prima donna, has gone to her home in Middletown, Ohio, for a short rest before rejoining the Metropolitan Opera Company in New York. Vera Myers is motoring through the country to New York. Anne Yago, contralto; Arthur Burckley, tenor; Louis Templeman, baritone; William McLeod, Leslie McLeod, Francis Tyler, Lewis J. Morton and Charles Berton have returned to New York. Mary Patterson, soprano, a Georgia singer, is resting for a couple of weeks at her home in Griffin before returning to New York. Jefferson De Angelis has gone to the Pacific Coast, where he will play the rôle of *Mr. Nish* in the Savage production of "The Merry Widow." H. K. S.

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Jazz Makes Entry Into Chautauqua

"Rhapsody in Blue" Given Place on Classical Program— Violinist Makes Début in Lalo Work

CHAUTAUQUA, N. Y., Aug. 21.—Jazz made its first successful inroad upon the Chautauqua platform Thursday evening, Aug. 12, when Oscar Wagner, pianist, played Gershwin's "Rhapsody in Blue" with the New York Symphony. He was recalled five times. This was the first public appearance here of Mr. Wagner, who is assistant to Ernest Hutcheson in the summer schools, as well as in his New York class.

The remainder of Thursday evening's program was highly classical. Three numbers by Weber were performed in commemoration of the one hundredth anniversary of his death, which fell on June 5. The first of these was the "Jubilee" Cantata, sung by the Chautauqua Choir, augmented by the Jamestown Choral Society, under the direction of H. Augustine Smith. The solo and quartet parts were sung by the August soloists. Other Weber numbers, "The Invitation to the Waltz" and the "Jubilee" Overture, were played by the orchestra, under Albert Stoessel's direction. Mozart's G Minor Symphony was also included.

The large galaxy of Chautauqua violinists was augmented Saturday evening, Aug. 14, by the addition of Stefan Sopkin, a young American, recently returned from a successful European tour, and about to resume his career as a

soloist in this country in the coming season. Mr. Sopkin made a splendid impression here and was applauded with such persistent enthusiasm that, contrary to custom, he was allowed to give an encore. He played Lalo's "Symphonie Espagnole." Mr. Sopkin is a pupil of Ysaye, who is said to have coached him in regard to the original interpretation of this composition by Sarasate.

The August soloists are winning great favor in appearances with the orchestra. Lillian Gustafson, soprano, and Grace Leslie, contralto, sang on matinee programs last week with much success. Miss Gustafson sang "He is Kind, He is Good" from "Hérodiade" on Wednesday afternoon, and Saturday afternoon Miss Leslie added to her excellent reputation here with her singing of the Gavotte from "Mignon."

The third of the series of artists' recitals by members of the Summer Schools faculty, was given Thursday afternoon—a program of violin and piano sonatas by Mr. Stoessel and Mr. Hutcheson. Three sonatas were played, namely: Bach's in E, Beethoven's Op. 24, and the Franck Sonata. Both Mr. Stoessel and Mr. Hutcheson were at their best on this occasion.

Chautauqua musicians, led by Mr. Smith, succeeded in routing the jinx of Friday the thirteenth with a "Joy Night," a series of "stunts" put on in the amphitheater on the evening of that day. The largest audience of the season gathered to see such musicians as Mr. Stoessel and Mischa Mischakoff in comedy, which they acted to perfection. One of the cleverest numbers was a radio broadcasting act put on by the August soloists, in which Miss Leslie shone as "static." This group, with the addition of Howard Lyman and Ernest Cox, formed the Mixerino Quartet, which sang "Yes, We Have No Bananas" to such airs as the Barcarolle from "Tales of Hoffmann," the "Miserere" from "Il Trovatore" and the Sextet from "Lucia di Lammermoor." A burlesque wedding scene was staged by members of the New York Symphony, Mr. Possell, flutist, acting as bride; Mr. Mix, trombonist, as bridegroom, and Mr. Trute, bassoonist, as the clergyman. The ceremony was given expression in suitable musical phrases played on the participants' instruments. GRACE HAMMON.

Hurok Will Present Habima Forces in United States

The Théâtre Habima from Moscow, an organization which presents dramatic spectacles with music, will be brought to the United States in the coming season for its first appearances here by S. Hurok, concert manager. The American engagement is announced as for eight weeks only, opening probably in November in New York. Before coming to the United States, the players, who have just finished a Paris season, will appear in London and Berlin.

GOLDMAN CONTEST WINNERS SCORE EXCELLENT AVERAGE

Medals Awarded to Three Who Show Familiarity with Band's Répertoire in Memory Tests

The winners in the third annual music memory contest of the Goldman Band were presented with their medals on the Mall in Central Park, Thursday night, Aug. 19. Mayor Walker made a speech and presented to Edwin Franko Goldman a gold wrist watch, a gift from the band. The Mayor was cheered by the audience of 15,000. He praised the generosity of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, sponsors of the contests and donors of the prizes.

The contest was held the evening before. The winners were as follows: First prize (silver medal), Harry Gold, pocketbook worker, ninety-eight per cent; second prize (bronze medal), Anne Wanderman, stenographer, ninety-six per cent; third prize (bronze medal), Albert E. Koonz, mechanical dentist, ninety-five per cent.

In making the presentations, Mr. Goldman announced that Mr. Gold should have made 100 per cent, but that he called the Bach Bourree a Gavotte. The test was not an easy one, the leader said, as all works were not the most familiar by any means. He congratulated the winners upon their high averages.

The Symphony Player: A Gamut of Temperaments

Welding the Hundred-Odd Diverse Natures Under His Baton Into One Perfect Musical Instrument Is the Conductor's First Problem—Orchestra Manager Discusses the Process of Shaping Homogeneous Body of Players of Many Nationalities—The Effect of American Conditions Upon Foreign Types—Players' Opinions of Their Conductor

By GEORGE ENGLES

AFTER seventeen years of association with the New York Symphony, I have decided that the only thing a group of symphony players has in common is musicianship. Representing nearly every nationality, these players offer a wide assortment of personalities. It is as though one found growing on a single tree many different varieties of fruit. They run the gamut of temperament.

That one common element, however, gives them a mutual understanding that over-rides the difference of viewpoint that France has from Russia, Germany from Italy, Spain from Poland. Whatever disparities of temperament exist among the players of a major symphony orchestra, it may safely be said that they are all artists of first rank.

If at the time of entering the orchestra a player is not what the conductor would term perfection, he at least represents the material which is required, and which the conductor knows can be molded into what he wants.

Previous orchestral experience is essential for admission to a major orchestra. Almost never is a musician engaged who has not had it. The conductor of a large orchestra cannot take the time to teach each individual musician orchestral routine. The player must know beforehand how to adapt himself to the group.

He must be a master of his instrument, able to play any work at sight without previous practice. Rehearsals are held not for the individual player to familiarize himself with his part, but to train the orchestra.

This does not mean that the musicians never do any outside practice. Some of them do, largely because nervousness attacks them if they face a part for the first time at a group rehearsal. One of our finest first-desk players always appears at the office of the Symphony Society a week or so before the season opens to get information on what the first few programs are to be. He then gets his parts from the library and practices them at home. He is perfectly equipped to play anything at sight, but his temperament requires that he be absolutely confident if he is to play his best.

To be a first-stand man calls for certain qualifications which by no means all



George Engles, Manager of the New York Symphony

the finest instrumentalists possess. Artistry of playing is, of course, essential. But more necessary still is an ability to lead a section of players and the possession of complete assurance and poise in performing solo parts.

Sometimes a fine artist in a certain section of the orchestra is unable to work his way to the first stand simply because he lacks assurance when put in a predominating position. Someone else is chosen because he is not affected by nerves when the attention of an audience is focused upon him, and because he is naturally a leader. First-desk men are responsible for the full performance and morale of the men in their sections. They must possess the type of personality that inspires.

One of the best first-desk violinists in the country, I believe, is Mischa Mischa-koff. He has the ability to play solo parts with exquisite artistry, and he has the necessary confidence for his position. He knows the men in his section thoroughly. He inspires them by his own playing.

A most difficult position is that of the leader of the second violins. Seemingly it is not exacting because of its subordination, but that is exactly what makes it so. The leader of this group must have a strong personality, yet he must never obtrude it.

The effect of a single individual on a group of players is illustrated by George Barrère, eminent flutist. Not only is he a consummate artist—perhaps the greatest in any orchestra today, but he has also a vivid, buoyant, inspiring personality, which reaches beyond his own section of woodwinds, sweeping along the players of other instruments. The entire orchestra listens to him absorbedly whenever he is called on for a solo. The inspiration of his flute makes them play their own instruments better. Musicians, being more emotional and temperamental than bank clerks, are dependent on such influence for their best work.

Returning to the subject of temperament, which I touched on in the beginning, the only nationality in the orchestra which

does not obviously have temperament is the American. Not that he lacks it. It is there, but he knows how to control it, to laugh it off when it begins to assert itself.

It is noticeable that the longer a foreign-born musician has been in this country, the less obviously does he display his national temperament. Watching a group of our French musicians chatting together, one can determine almost at a glance the length of time that each has been here. The more recent arrivals gesticulate and talk with that animation that characterizes the product of Latin soil. Those who have been here longer use the same words, make the same remarks, yet sit talking as calmly as native-born Americans at a Rotary Club luncheon.

Temperament within the orchestra is rarer today than it was a decade or so ago. By the time a musician reaches one of the major orchestras nowadays, he has become somewhat acclimated, and taken on a more Americanized exterior. The various nationalities make a point of getting along with each other. They know that musically they are a unit, and that they must produce the results of a unit. They have learned that an organization which must be together so much and whose purpose is to perform harmoniously must operate without friction.

They are generous with praise for one another, when they feel it is deserved. It is customary after a concert for players to congratulate a member who has performed a solo part well. They form an immediate opinion as to whether a player has triumphed or failed, whether



a composition has been played well or not. Nothing can swerve them, not even a differing opinion on the part of the critics. What they believe the day of the performance, they hold to just as strongly the day following.

As to the judgment and prophetic insight of musicians, I should be willing to place bets on their predictions as to the public success of a new composition or a new conductor. Nearly always they are right. Just as stage hands are the barometers of the theater, so orchestra players are the barometers of the music world. Experience has given them an instinct for recognizing a success or a failure.

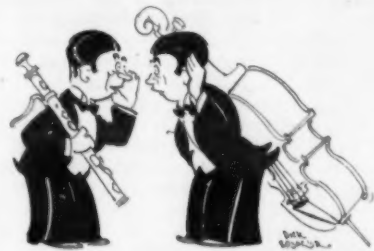
Once when I expressed this opinion, someone commented:

"But does not the very fact that they have not faith in a composition affect their playing so that the work is not a success?"

By no means. How often do we read a critical review saying that a work did not merit the artistry of performance which it was given?

Shifting from one conductor to another

in the middle of a season ordinarily requires a complete change of attitude and execution on the part of an orchestra. Sometimes it means an entirely different interpretation of every work on the program. Long experience has given these men an awareness of what a new conductor expects almost before he raises his baton for the first time. They are on the alert and all attention, watching for every sign that will give them an insight into this new personality. They study their man.



They try to find out what he wishes without his having to tell them.

After the rehearsal they discuss him. The violins will get together in a group to thrash the matter out. There is no argument. Each man is eager to get the other's impression of the new conductor. Then there is general discussion of him all over the orchestra. From then on the musicians assiduously seek to adjust themselves to him. That is why an orchestra is such a completely different instrument under the leadership of two conductors of varying personality. The players are ready to give each what he calls for and what he brings out. They are prepared to subordinate their own personality to that of the one great instrument—the orchestra. Constantly and unconsciously they are demonstrating the strength and value of "E Pluribus Unum."

SUMMER OPERA ENDS SEASON IN ST. LOUIS

Attendance Brings Financial Success—Choral Leader at Sesqui

By Susan L. Cost

ST. LOUIS, Aug. 21.—The final week of the Municipal Opera has passed all others in attendance, despite the fact that one night's performance had to be abandoned on account of rain. "Babes in Toyland" by Victor Herbert was the choice for this week, and proved a great success. Many features were added by Mr. Sinclair, stage director, such as a series of dances by some talented children, the dances ranging from Russian to the Charleston.

The principals were happily cast. Regret is felt on all sides that this very excellent opera season is at an end, for it has been successful not only on the financial side, but as a source of pleasure to thousands throughout the summer.

Frederick Fischer, assistant conductor of the St. Louis Symphony, is making a success at the Sesquicentennial directing the performances of the spectacle, "Freedom," the music for which was arranged largely by him. Mr. Fischer was instrumental in making a success of the "Pageant and Masque," the spectacle given in this city in Forest Park in 1914. Out of that came the Pageant Choral Society, one of the leading choral organizations of the city, which is still under Mr. Fischer's direction.

Ernest R. Kroeger, composer and pianist, is at Cornell University, delivering a course of lectures on music and giving recitals.

According to a dispatch from Europe, Annette Kellermann, the American swimming champion and disciple of physical culture, has decided to become a ballet dancer.

Cleveland Singers Win Eisteddfod Choir Prize

LONDON, Aug. 16.—The Welsh National Eisteddfod closed at Swansea, Aug. 7, with a victory for the Orpheus Male Choir of Cleveland, Ohio. These singers won the chief competition, and when the decision was announced by Dr. Granville Bantock, the American choristers went wild with delight, cheering and waving hats and sticks. An audience of over 20,000 was attracted to the pavilion by the contest, which occupied the whole afternoon. Ten other choirs competed, nine of which were Welsh. The tenth was an English choir from Hadley. The competition was for male choirs of not under sixty voices, and for a first prize of £100 given by the proprietors of the South Wales News.



Stadium Concerts Continue to Regale Throngs

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troppo to the extent of being *non allegro*, and the second movement was nearer *andante* than *allegretto*. A preponderating heaviness was aided and abetted by the acoustic properties—if any—of the Great Hall.

The playing of the band, however, was of remarkable tonal warmth, and the sensitive ensemble and technical perfection which issued from beneath Mr. Stock's baton bespoke fruitful drilling. The conductor thanked his more-than-cordial hearers and exhorted them to pray for good weather. W. S.

Johann and Richard

Waltzes and wizardry of a more pretentious order were combined on the Monday evening program, which, because of more rain, was given in Great Hall of City College. Mr. van Hoogstraten did honor to the two most famous Strauss by selecting a list from the works of the waltzing Johann and the thaumaturgist Richard, which had the attribute of being popular without being hackneyed. The "Blue Danube" did not flow this time. Instead, the Overture to "Die Fledermaus" started things going, and "Frühlingstimmen" brought its pleasant susurrus as the other memento of the light-hearted Johann of Vienna.

Richard of Bavaria was represented by the oft-heard Dance of *Salome*, the less-often heard Serenade for Wind Instruments, and the more infrequent "Domestic" Symphony. Acoustics in the Hall played some annoying tricks with certain cherished effects of this latter-day Wagner. The Serenade remains a work of melodic beauty with a little too much length for what it has to say. The eleven players were called upon to rise several times in acknowledgment of their performance. S. M.

Hoogstraten's Second Good-Bye

Tuesday night's concert was Mr. van Hoogstraten's last in his second series at the Stadium. Following it, there came a week's hiatus for him, during which Mr. Stock presided at the conductor's desk.

This concert took place in the Great Hall, rain, following its general behavior for the week, making an outdoor performance impossible. The feature of the program was Ravel's "Rapsodie Espagnole," which was introduced to Stadium audiences on this occasion. It was exceedingly well played, and the audience expressed its pleasure in generous applause, which, however, did not exceed that called forth by the Prelude and Finale from "Tristan and Isolde." Conductors at the Stadium this season have showed marked inclination toward Wagner's love drama, and the Prelude and Finale perhaps come first in the count.

The program began with the "Egmont" Overture and ended with Tchaikovsky's Fifth Symphony. S. M.

Wagner Night

Mr. Stock devoted Thursday evening, when he appeared in the outdoor Stadium for the first time, to a tabloid survey of the accomplishments of Richard the First, Tyrant of Bayreuth. In this undertaking, a doubly difficult one at an open air concert, he was assisted by soloists in the persons of Helen Traubel, soprano; Mina Hager, contralto; Lewis James, tenor; Fraser Gange, baritone, and Wilfred Glenn, bass, and by a chorus of 125 voices from the Oratorio Society.

The list was arranged chronologically, beginning with "Tannhäuser"—the March and Chorus from the second act, sounding quite insipid. "Dich, theure Halle" was delivered by Miss Traubel with ringing tones and fine spirit, which communicated itself to the orchestra, hitherto lethargic, and brought forth the Bacchanale as the best performed single number of the evening. Mr. Gange sang the "Evening Star" romanza authoritatively.

"Lohengrin" was represented by the Finale of Act I, beginning with *King Henry's* Prayer, vibrantly but tremulously sung by Mr. Glenn. The chorus was not even itself in this excerpt.

The "Rainbow" Scene and Song of the Rhine Maidens from "Rheingold" and the Ride of the Valkyries given a desultory glance, Miss Hager presented two of the Sketches for "Tristan," "Schmerzen" and "Träume," very artistically and satisfyingly.

Bits of the glorious third act of "Die

Meistersinger" were intended, no doubt, for a climactic close, but outdoor conditions or unimaginative handling made *meistersinger* of the apprentices and mastodons of the *meistersinger*. Mr. James seemed slightly inclined toward coyness in the Prelied, while the chorus surpassed all previous efforts in "Wach auf!"

The accompaniments supplied by Mr. Stock, were, without exception, beautifully proportioned and masterfully executed. W. S.

American Nocturnes Given

Rain during the late afternoon necessitated moving Saturday night's concert to the Great Hall. The program led by Mr. Stock held interest because of the inclusion of two American works given for the first time at the Stadium—Edward Collins' "Tragic Overture, 1914," which won the North Shore Festival prize a few months ago, and "Masquerade" by Carl McKinley.

The Collins work is one of musically structure, rather austere in its content, and aims to reflect the horrors of war as they impressed themselves on the composer's mind. The close of the work, which introduces a somber funeral march theme, is effective, and throughout the work is well scored.

Mr. McKinley's symphonic piece is

somewhat less ambitious in its aims. It exploits waltz themes, with passages of lyric quality, and the finale has some rhythmic influence of jazz—a vivacious work, original in its instrumentation.

The symphony of the evening was Tchaikovsky's Fourth, which was given a graceful reading. Also on the list were Saint-Saëns' "Spinning Wheel of Omphale" and Glazounoff's Concert Waltz, No. 2, Op. 51.

Sunday's Umbrella Brigade

Sunday's concert was given outdoors, but with some difficulties, as slight showers prompted auditors to raise umbrellas at intervals. The program was, therefore, abbreviated and the "Rakoczy" March of Berlioz was omitted. Mr. Stock led Georg Schumann's Overture, "Love's Springtime," which presents somewhat trivial thematic material expanded to fill a large form. The conductor's reading of the Brahms Fourth was meticulous and abounding in sonority, rather than of the utmost spontaneity. He was recalled enthusiastically several times at the close. A first-time work for the Stadium was Dohnanyi's Suite, Op. 19. Allan Lincoln Langley's Waltz, "Indian Summer," was heartily applauded in its first performance in New York. R. M. K.

Schumann, Plus Stock; The "Rhenish" Recast

SCHUMANN, it may be presumed, knew nothing much about Chicago. At the time he wrote his "Rhenish" Symphony, in 1850, that city was not even on the musical map. It was not until forty-one years later that the Chicago Symphony assumed sufficient importance to require the leadership of Theodore Thomas. Additional years passed before a young man from Jülich came over to play viola in that orchestra, and thereby placed himself in a position to become the successor of Thomas. But Chicago, Thomas and Frederick A. Stock gave Schumann a very definite access of interest when his "Rhenish" Symphony was played at the Stadium Wednesday night. In many of its details, this was not the familiar "Rhenish" of other years; but a re-adaptation of Schumann's Düsseldorf score—dreamed of by Thomas, executed by Stock, and applauded since 1921 by patrons of the Chicago Symphony.

Of late years Schumann's deficiencies in instrumentation have been accepted for what they are by New York audiences, which have found no little pleasure in occasional performances of his symphonies. Despite their moments of obscurity and their plentitude of effects that do not quite come off, their thematic beauty has made them seem more worth while than many modern products of dazzling technical virtuosity. But Stock, recalling Thomas' desire to see the "Rhenish" re-orchestrated, has boldly essayed to correct faults that were as characteristic of Schumann as Beethoven's lack of skill in the employment of the human voice was of that master.

The Schumann revision may be regarded as the most interesting detail of Stock's period of guest conducting at the Stadium. It was a Chicago contribution and an outstanding one.

The first impression of the so-called "transcription" (a rather misleading use of the term) is that of enlarged resources. The Chicago conductor adds another flute, oboe, clarinet and bassoon (the flute interchangeable with piccolo), two more trumpets, bass tuba, triangles, cymbals, bass drum, side drum and tambourine. He loses no time in employing the trombones, which Schumann left idle until the fourth movement. He adds a measure here and there to elucidate themes. A new coda re-introduces at the close of the symphony the opening phrase of the first movement. There are additional contrapuntal or imitative phrases and other occasional embroideries not in the original score. The Rhine song, "So Leben wir," is quoted more fully. Parts are frequently assigned to different combinations of instruments, with new polyphonic devices. It cannot be said, however, that there is anything so radical as to alter the essential moods, or even the characteristic fabric of the symphony.

A first hearing suggests, rather, that

the score has been italicized. Liberal use of the brass where before it was employed sparingly, or not at all, produces an emphasis that clarifies and enforces what hitherto has been nubilous or submerged. Salient ideas are underlined in red. Certain details have, so to speak, been set up in bold-faced type. The employment of cymbals, tambourine and military side drum are coloristic devices that add little to the score, if indeed they do not sound a little foreign to its basic character. The brasses, however, particularly the trombones, serve their purpose in clearing up obscurities. The symphony has been re-punctuated and with no little skill. It has gained in distinctness, chiefly, it seemed to the reviewer, through discarding Schumann's inept woodwinds. Lack of woodwind feeling remains, however, an evident defect.

The result, if it tends toward brassy boldness, probably can be accepted as an improvement. Certainly it is a worthy effort. But the revision goes to emphasize that a Schumann Symphony need never be expected to sound like one by Tchaikovsky or Schubert. No re-orchestration would accomplish that. The basic fabric, even more than the actual employment of the instruments, shows Schumann's undeveloped sense of feeling for the several choirs. Orchestrally speaking, the symphonies were faultily conceived in the beginning. The "Rhenish" would have to be re-written entirely to give it the pellucid glow of works that are regarded as models of its type of scoring. Stock's recension, thorough-going as it is, is not radical enough to accomplish this. Instead, it raises a question of preference—whether the individual listener would rather have his Schumann a little befuddled and incoherent; or vicariously emphasized, with an accentuation that is a little foreign to its creator and suggestive of the later era of Richard Strauss.

Dvorak, it is interesting to recall, once contemplated what Stock has carried out. But, doubtless, even so adept and experienced a composer for orchestra would have shared the feeling which prompted Stock to write, below his name on a dedicatory inscription: "May the Lord and Schumann bestow mercy upon him!"

The Stadium Orchestra responded manfully to the conductor's evident enthusiasm, and played the symphony exceedingly well. Other numbers were the Brahms Academic Festival Overture—more academic than festive on this occasion; Ravel's highly sophisticated "La Valse," Alfvén's "Midsommavorka"—a Stadium first hearing of a work already familiar in the concert halls—and Sibelius' distressingly ubiquitous "Finlandia." The audience was a sizeable one and proportionately applaudive. O. T.

Holbrooke Finds Composer "Undervalued" Today

LONDON, Aug. 1.—The modern composer is not given his due, according to Joseph Holbrooke, who recently gave a lecture on music in which this subject was discussed. In England, Mr. Holbrooke said, the performer was applauded, while the creator of the music was largely ignored. Patronage was lacking, and the social condition of the composer suffered in consequence, he believed. The attitude of the daily press was somewhat disinterested, stated Mr. Holbrooke, and the public at large showed little taste for specifically native music.

TALLEY GREETED BY OCEAN GROVE CROWD

Sings Favorite Arias and Has to Give Long List of Encores

OCEAN GROVE, N. J., Aug. 21.—In spite of a downpour of rain, the concert of Marion Talley, the youthful prima donna of the Metropolitan Opera Company, in the Ocean Grove Auditorium this evening, drew one of the largest audiences which ever gathered at a musical affair in this famous structure. Not only was the main section of the Auditorium sold out, but 400 were seated in the choir loft, the orchestra pit was filled and the standing room capacity was also filled.

Miss Talley was in excellent voice and was assisted by Maximilian Rose, violinist, and Emil Polak, pianist. Two arias were listed, to the delight of opera lovers in the audience. "Una Voce Poco Fa" from "The Barber of Seville" and "Caro Nome" from Rigoletto. Miss Talley sang also groups of songs by Loewe, Eckert, Bishop and Huerter, and her concluding number was La Forge's transcription of "Tales from the Vienna Woods" by Strauss.

Miss Talley was recalled again and again, and added a long list of encores, including "The Last Rose of Summer," the hymn, "There Is No Night There," "Bon Jour, Ma Belle," "Comin' Through the Rye," and, as a final encore, which the prima donna sang after she had dressed for her return to the hotel, "Home, Sweet Home."

Mr. Rose opened the program with compositions by Bach, a Pugnani-Kreisler arrangement, and later played a composition by Ernest Bloch and one by Saint-Saëns.

The concert was under the local management of Earl Lewis, treasurer of the Metropolitan Opera Company.

Edna St. Vincent Millay Recuperating in Berkshires

Ill health, which has interfered with her work on the libretto of the opera, "The King's Henchman," which, with music by Deems Taylor, has been announced by the Metropolitan Opera Company as a fall novelty, has caused Edna St. Vincent Millay to go to the Berkshires for rest. It is reported that Miss Millay is still at work on the libretto; and her sister, Norma Millay, has expressed the belief that the work will be finished on schedule time. Mr. Taylor is in Europe.

Robert Pollak and Giulio Silva Join Staff of San Francisco Conservatory

SAN FRANCISCO, Aug. 21.—The San Francisco Conservatory announces the addition of Robert Pollak, violinist, and Giulio Silva, vocal teacher, to its faculty, which is headed by Ernest Bloch. The new members begin their work on Oct. 1. M. M. F.

Milan to Hold Beethoven Celebration

MILAN, Aug. 5.—Milan, like other European capitals, will mark the hundredth anniversary of Beethoven's death next spring with a special observance. It is planned to give the composer's nine symphonies in chronological order for the first time in Italy, under Arturo Toscanini's leadership. A production of "Fidelio" is contemplated at La Scala.

Representative Clubs in the National Federation

Two Active Clubs in Kansas City, Kan., One a Pioneer, the Other of Later Organization, Have Devoted Much Energy and Vision Toward Shaping the Growth of Appreciation and Desire for Music in Their City—Encouraging the Study of Music in Duncan, Okla., the Music Club of That City Is Accorded Official State Praise by Being Chosen to Entertain the Oklahoma Federation



Hahn Photo

Hahn Photo

OFFICERS OF KANSAS CITY AND DUNCAN CLUBS

Left to Right, Mrs. Louis H. Collar, President of the MacDowell Music Study Club, and Mrs. Lester Wickliffe, President of the Mozart Club, Kansas City, Kan.; Mrs. C. T. Caraker, President, and Mrs. C. O. White, Secretary-Treasurer of the Duncan Music Club, Duncan, Okla.



KANSAS CITY, KAN., Aug. 21.—The Mozart Club is probably the oldest music club in this part of the State, though when compared with clubs in other parts of the country, it probably would be counted a mere fledgling. Organized in 1909 by Mrs. James Fennell, it led a more or less struggling existence until 1912, when it became a member of the Kansas State Federation. Since that time it has grown in membership and power and has kept alive the torch of music in this community.

The Mozart Club has done yeoman service both in fostering local music and in bringing and helping to bring outside artists here. In 1918 the Club engaged Thurlow Lieurance and Company for a concert which was signally successful, and during the three years of the Chamber of Commerce Concert Course, from 1920 to 1923, its members co-operated in every way toward the success of the course, in the sale of tickets, etc. Some of the artists on this course were Ernestine Schumann Heink, Rafaelo Diaz, Marie Tiffany, John Powell, Zoellner Quartet, Florence Hardeman and Tandy McKenzie.

For two years, 1923-1925, it sponsored Music Week, which included the music memory contests of the public schools, and helped music in the schools at all times, both by prizes and by a helpful attitude toward the younger generation.

The Club has an active membership, an affiliated membership and also student and junior memberships.

One former president, Mrs. W. J. Logan, was for two terms president of the Kansas State Federation and also member of the board of control of the National Federation.

One of the philanthropies of the Club is its annual MacDowell Festival, the proceeds of which are sent to the MacDowell Colony at Peterboro, N. H. Worthy local causes, such as Community Chest, Y. M. C. A., etc., also receive the support of the Club.

Line of Officers

The presidents since 1909 have been Maude Russell McDonald, 1909-1911; Mrs. J. M. Miller, 1911-1912; Mrs. W. J. Logan, 1912-1914; Mrs. J. Bowden Bird, 1914-1916; Mrs. Hardin Howard, 1916-1918; Sarah H. Shanton, 1918-1920; Mrs. C. H. Badger, 1920-1921; Mrs. J. R. Manning, 1921-1922; Mrs. A. C. Bale, 1922-1924; Mrs. J. T. Pattie, 1924-1925.

The present officers are Mrs. L. A.

Wickliffe, president; Mrs. George Strunk, vice-president; Mrs. T. L. Perkins, recording secretary; Mrs. J. A. McGuire, corresponding secretary; Mrs. G. C. McCarten, Federation secretary; Mrs. F. B. Gille, treasurer; Mrs. W. J. Logan, critic; Mrs. J. B. Elling, Council of Clubs delegate.

The Mozart Club Chorus, directed by Earl Rosenberg, is one of the most important choral bodies in the city. In addition to appearing on Club programs several times a year, it gives at least one concert annually.

MacDowell Club

The MacDowell Music Study Club is composed of the younger professional and semi-professional element, for the most part, and has taken its place in the community "to promote united effort for musical development, individual, club and community, and to make music useful in civic life."

Organized in 1920 by a group of ten young musicians, it entered the Federation the same year. Philanthropically, it probably has done as much as, or more than, in a musical way, the Mozart Club. Visits to the various hospitals with the message of music carried by its members, the annual party for the inmates of the Home for the Aged, the Veterans' Hospital contribution, are all parts of its continuous good work. It annually produces either a musical play or light opera.

Club funds have added materially to the shelves of the music department of the public library. Several fine, valuable sets, as well as single volumes, have been presented to the library for public use.

A couple of years after organization, it was decided to admit men as affiliated members, though the Club first was organized as a women's club. The admission of men, in addition to swelling the membership, has gained much additional influence in business circles.

The present officers are Mrs. Louis Collar, president; Grace Quinn, vice-president; Mrs. H. C. Revercomb, recording secretary; Mrs. Hubert Dallas, treasurer; Eugenia Tanner, Federation secretary; Mrs. Charles Martinek, Council of Clubs delegate; Eva Pfeiffer, press representative. The past presidents are Irene Haljerson, 1920-1922; Mrs. C. E. Falconer, 1922-1924; Mrs. W. J. Logan, 1924-1925.

As well as these two clubs, Kansas City has a general Federation all its own, called the Council of Clubs. The music department of this council furthers musical interests among the various non-musical clubs of the city. One annual musical concert is given.

An attempt to form another club, which it was hoped to federate, the

Grieg Study Club, composed of residents of the former town of Argentine on the south side of the Kaw River, now a part of Kansas City, was not successful, though the Club functioned outside the Federation for a couple of years. Several of its members are members of the two larger clubs, however, though on account of distance, a local federated club would have been very desirable.

FREDERICK A. COOKE.

Will Be Hostess to Oklahoma Federation

DUNCAN, OKLA., Aug. 21.—The Duncan Music Club will be hostess to the State Federation of Music Clubs at their annual meet in April, 1927. This Club, organized in 1914, is one of the enthusiastic clubs of the state. It boasts a membership of fifty active members, with an associate list limited to ten. It is a study club with a choral department, the director of the choral department being paid a salary. Its course of study is that outlined by the National Federation of Music Clubs, the course just completed being "From Song to Symphony." Next year, orchestral instruments will be studied.

Among the noteworthy accomplishments of the Duncan Music Club has been the bringing of good musical attractions to the city. The De Marco Harp Ensemble was brought here last November. Lillian Sellers, Duo-Art pianist of Kansas City, was presented at one of the special guest day programs. Daisy Maud Webb, known as Princess Pakanli, gave a complete program of songs in costumes recently.

It was the Club's pleasure to entertain Mrs. John F. Lyons of Fort Worth, Tex., when she was president of the National Federation of Music Clubs.

A music memory contest was put on in the junior and senior high schools this year, with cash prizes totaling \$100. Next year this contest will take place in the ward schools as well. A splendid lot of phonograph records from this contest, and also from regular programs, have been donated to the schools, and donations of musical literature have been made to the public library. The Club aids the City Federation in Camp Fire Girls' work, sings Christmas carols each year and assists in various programs.

Elaborate plans were made this year for National Music Week, the first week of May, this being the fourth year of the Music Week celebration in Duncan.

A May fête was one of the features, when about 1000 school children under the direction of Mrs. W. B. Tyer, supervisor of public school music, staged appropriate ceremonies.

The following have been consecutively president of the Club: Mmes. L. A. Morton, W. L. James, now of Holdenville, Okla.; C. M. Anderson, George Womack and C. T. Caraker. All of them are now members of the Past Presidents' Assembly of the State Federation.

Mrs. L. A. Morton is chairman of the program committee for the State convention. She is the director of the choral department and an untiring worker in the Club's activities.

Mrs. C. T. Caraker, who now holds the office of president, is the wife of a prominent physician of Duncan, a product of the Horner Institute of Fine Arts of Kansas City. She has trained under private teachers of Springfield and St. Louis, Mo., and Fort Worth, Tex. She possesses a voice of unusual beauty and is one of the accredited voice and piano teachers of Oklahoma. She has been in active work with music clubs since the age of fifteen. She is chairman of music of the Ninth District Federation of Women's Clubs, and at the meeting of the State Federation of Music Clubs held recently at Oklahoma City, was elected state treasurer and a member of the state board. Mrs. Caraker has served the Club as choral director and has taken a deep interest in the organization and growth of the Junior Music Club, which has a membership of twenty-five.

Mrs. C. O. White, secretary and treasurer of the Duncan Music Club, has been a valuable member in this capacity. She has missed only one meeting during this club year, when she was out of the city. She is a very fine pianist, having studied music since six years of age and having received excellent musical training under French and German teachers in convent schools of Dallas and Waco, Tex.

New Bayreuth Collection Founded

BAYREUTH, Aug. 1.—A new collection of Wagner relics has been presented to the city by Helene von Wallem, a devoted disciple of the composer. This is said to be one of the most valuable private collections in the country. These mementoes will be placed in the hall of the new castle here, which will be known as the "Richard Wagner Hall." In addition, the museum will contain the Glase-napp Collection, which consists of several thousands of volumes.

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"Human Interest" Potent in the Musical, as in Other, Worlds—Nautch Girls May Be Unionized, but Gotham's Opera Stage Hands Are True—Latin Takes His Lyric Drama Seriously; Or a Cut in the Score Is Worth Two in the Chest—Roumania's Queen Turns Librettist—U. S. Upholds Britain's Right to Keep Imported Jazz at Arm's Length—Musical Ectoplasm and Isles of the Dead

Dear MUSICAL AMERICA:

FIRST the baby; then old Rover, or Prince or Sport, as the case may be.

This was the conclusion reached by the head of one of our leading newspaper syndicates as to what most interests our reading public.

After years of studying reactions to the various human interest "features" sent out to the press, he convinced himself that nothing else had quite the same appeal as a story about a tiny new arrival in this busy world of ours. But next to that he ranked the story of the canine devoted to his owner and loyal to death in the face of real or fancied danger.

An illustration in point was supplied the other day by "Lump," a handsome dog of boxer breed, belonging to Elisabeth Rethberg of the Metropolitan. I tell the tale as it was told to me.

Mme. Rethberg is singing in the summer season of opera at Ravinia Park. Every day she takes a canter on horseback along Sheridan Road, where she has her temporary abode. "Lump" has been left at home, as he is not used to being about horses. On this particular occasion, Mme. Rethberg had ridden some distance before she noticed that he had escaped and was following her.

Enjoying the waves that were running high in Lake Michigan that day, the singer rode into them along the shore. "Lump" followed, jumping and snapping at her feet, evidently thinking her in danger. In vain she tried to quiet him, and rode on.

But "Lump" was not to be denied, and merely transferred his warning and snappings to the horse. The latter grew frightened, rearing on its hind legs. To quiet both, Mme. Rethberg slid from her saddle and stood in water waist deep between the excited animals. Apparently fearing that the horse would attack his mistress, "Lump" jumped up and bit the horse in the side. At that the animal kicked him savagely, then ran away. It was captured and brought back later and the incident was given no further thought.

Later in the day Mme. Rethberg went swimming with friends in the Lake. "Lump" lay quiet on the sands, instead of going into the water as usual. But always he followed his mistress with his eyes. Presently a big wave hid her from view. Into the water he plunged, found her safe, and returned to shore, dropping down and lying motionless. There Mme. Rethberg found him paralyzed. Injured that morning guarding her, his last strength had been spent

in a second attempt to save his loved mistress whom he thought in danger. The weeping artist carried him to a veterinary, there to be told that if "Lump" ever walks again, it will only be after a long, long time.

Perhaps we are unduly sentimental about such things, but it is my contention that no amount of "hard boiled" materialism—or "truth-seeking" as some of the young people like to term it—will ever take the sentiment out of life. My own experience and study of human nature certainly bears out the contention of the syndicate manager with regard to the baby and the dog.

THE strike alarm, like the nouveau riche, we have always with us. If it isn't the coal miner or the subway motor-man or the textile worker it's the chorus girl or the man who presses our pants who has selected the rôle of martyr for a cause.

Last week a speck of news in the papers seemed to forecast cloudy weather for operagoers in Manhattan. It was that a walkout of stagehands in the city was imminent. I began to have visions of seeing Wagner's *Valkyries* descend upon *Marguerite's* garden to do all their shriekings where Gounod's pair, the stagehands permitting, are wont to sing their words of honeyed love. "Parsifal," I feared, might have to be given without a dove, "Siegfried" with no dragon.

But it seems there will be no such imbroglio after all. One of my imps brings back the information that, strike or no strike, the men who work on the Metropolitan stage will not be affected, as the Company's present agreement with them is effective until October. By that time the strike, should it eventuate, will certainly have been settled, one way or another.

So, to maintain the daily average, the dancing girls of Zalwar have notified their economical Rajah that if he denies them "overtime," as he has announced he will do, they will all walk out. By a logical extension of the principle of the solidarity of labor, I would say that a picket line of nautch girls imported from India would help even a New York stage hands' strike!



APROPOS of last week's recrudescence of my not quite chronic case of costumitis, I note in a dispatch from Paris that the incomparable Ganna Walska sang the rôle of *Elvira* in Mozart's "Don Juan" dressed in "a marvelous Lanvin creation that was a perfect reproduction of the late Empress Eugenie's ball gown as seen in famous prints of the last century."

That must have placed *Elvira* within 400 years of correct period!



BUT there is such a thing, of course, as taking the lyric drama too seriously—almost as seriously, in fact, as baseball.

For, down in South America, where Titta Ruffo recently sang his celebrated impersonation of the operatic *Hamlet*, a riot worthy of our own national pastime developed, when the management cut short a performance of the Thomas perversion of Shakespeare and eliminated the final scene.

"Kill the King," was yelled with as much enthusiasm, according to all accounts, as a crowd on the sandlots would yell "kill the umpire."

The reason for this was that the curtain was rung down with the *King* still among the living, and that was contrary to all the rules of Latin-American lyric-dramatic sportsmanship.

This particular opera, though it brought much fame to Ruffo abroad in his younger days, and was the medium in which he first appeared in opera in New York, is regarded by Americans quite generally, I think, as one of the most unmitigated bores in all operatic literature.

Personally, I admired Ruffo's singing of the operatic version of the Soliloquy, "To be or not to be," and then went to sleep, to awaken only now and then when the baritone rocked the house with

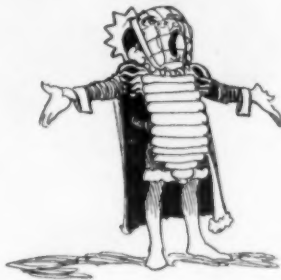
some of his biggest tones. It was not his fault that I slumbered.

As I remember it, the final scene was cut on this occasion, a little to my regret (for I had finished my slumbers); because there is in it an air which Renaud, the French baritone, used to sing very beautifully—the one known in French as "Comme une pale fleur."

But at its best the music of the Thomas "Hamlet" never gets very far above the level of the once popular Brindisi, and I can't conceive of North American audiences losing their tempers over any and all cuts that might be made in it.

Out-Pilating Pilate, I can well imagine that if any of our Metropolitan or Chicago habitués were in this audience at all, they would have met this cry of "Kill the King" with some such good natured assent such as "Sure, and kill him once for me, too."

But they take their opera more seriously in South America.



THE news services have been contradicting one another over an announcement that the gracious and (they do say) temperamental Queen Marie of Roumania is to visit us this fall, spending some of her time, if possible, in each of the forty-eight states of the Union. She has been announced before. But being a woman as well as a queen, she should be permitted to change her mind.

Europe's royalty is finding us more and more interesting. If our heads were not so level we might even become just a little spoiled over what our regal sojourners say about us.

What with crown princes and princesses and queens looking us over with approving eye and telling us how much they think of us, we may come to believe ourselves the salt of the earth.

Queen Marie, like our vice-president, is not only a patron but an amateur of the arts.

Only the other day I was reading of the pantomimic play she has written in collaboration with the Bohemian composer, Oscar Nedbal—a sad little fairy tale, called "Taina" or "The Princess of Mystery," which some seem to think has a connection with the love affair that caused her son, Prince Carol, to renounce the throne.

It always increases the respect in which we, on this side, view royalty—when it is, indeed, worthy of that respect—to find a ruler manifesting a sincere interest in the arts. Only recently, death removed two good friends of music in the dowager queens of England and Italy.

Queen Marie, like them, has exemplified culture quite as much as she has more practical matters of statecraft. Like her predecessor in Rumania, Carmen Sylva, she has a vivid pen, though it is pardonable to suspect that some of the articles which have appeared under her signature in newspapers in this country have spoken her sentiments somewhat vicariously.

The composer Nedbal has told the story of how she came to collaborate on "Taina." It seems that her majesty attended a series of concerts which Nedbal conducted in Bucharest several years ago, and invited him to the royal palace where he played piano compositions of the Czech school, including some of his own. It was by way of reward that she turned over to him for musical investiture the manuscript she had prepared for the pantomime. I understand that the work is to be given in Bratislava, Czechoslovakia, soon.

Now, I hope that no American composer will think that I am dropping a hint as to where he may be able to obtain a first class libretto.

The brilliant queen is coming to this



country, as I understand the plan, as a formal guest and will bring all her dignity with her. Though she is very democratic, if her writings are representative of her, she will have to observe a certain aloofness in whatever relations she may enter into with America's music and musicians.

Should she deign to write something about what she hears, it will be read with interest and—to quote the endlessly quotable Gilbertese on which she, as an English princess, doubtless grew up—"most politely, most politely."



THE United States Government has decided that the Government of Great Britain has the right to exclude American jazz bands. Was not this country founded on the principle of "life, liberty and the pursuit of happiness"? And did not the English themselves wrest from King John the concessions of the Magna Charta? And wasn't there a revolution in France in 1795 or thereabouts? And a war with Mexico after that? These facts, construed in the light of prohibition and woman suffrage, make retaliatory measures out of the question. Ben Bernie will have to choose between Asbury Park and the rest of the world with London eliminated. British labor permits have been officially denied.



WAGNER and Tchaikovsky led in the number of compositions played by the Goldman band in its summer concerts in New York. One wonders what the anti-Wagnerites of the middle of the last century are thinking about that, as they turn over on alternate Tuesdays in their graves. Hanslick possibly would prefer to be interviewed regarding the "Pathétique."

THE one thing lacking in our summer music schedule is a critics' master class. Any critic can tell you how much such a class is needed—by his confrères.

SEROFF was a critic who wrote operas. His music was so bad that one suspects he was a better critic than historians give him credit for being.

FOR the American composer in quest of an opera libretto I would suggest that a suitable subject, both for its comic and its tragic implications, would be: an American composer in quest of an opera libretto.

"TENOR sings in court; convicted on cruelty to animals charge."

That is the headline on a newspaper clipping before me. I haven't the heart to read further, but it seems to me that the S. P. C. A. ought to impeach judges who experiment on animals in open court in any such barbarous fashion.



IMAGINE a host of skeletons and I ghosts yelling for help to save them from drowning.

Probably you can't, but if you could it would not be much more fantastic than the phantoms with which art already has peopled the Island of Pontikonese, otherwise Mouse Island, now reported sinking into the sea.

This is the famous "Island of Death," popular with tourists who visit Corfu, and immortalized in literature, painting and music. Local legend would identify Pontikonese with the ship of Odysseus, which, so mythology has it, was turned into stone by the irate Poseidon.

Not mythology, however, but Boecklin's famous painting made the island other than a mere name to the ordinarily well informed person. But paintings have their vogue and then their time of dwindling interest, and it may be questioned if the "Island of Death" would be even a name for most Americans if it had not been that Rachmaninoff wrote a tone-poem for symphony orchestra with the same title, obviously inspired by Boecklin.

This work is perhaps the most frequently played of Rachmaninoff's com-

[Continued on next page]



[Continued from preceding page]

positions. Naturally, no one expects to find the critics in agreement as to its merits. Yet there does seem to be some measure of unanimity of opinion as to the success with which the music translates into tone the essential spirit of the painting.

But if storms and the inroads of the sea are battering the island, as recently reported, to the extent that it may disappear—and the good Bishop of Corfu is said to be raising funds to prevent just this disaster—the melancholy resignation of the Rachmaninoff work, a work that seems to me more despondent than grief-shaken, may become too placid for our restless modern ears.

Then, who knows but that one of our neoterics will write a new "Toteninsel," picturing the frantic despair of the wraiths and spectres as the waves come up around them?—scored, of course, for some such combination as mechanical piano, piccolo, loaded dice, tenor tubas, strings of oyster shells, big and little alarm clocks, and the usual strings, the latter to be played throughout with the back of a shoe brush.

In line with Respighi's phonographic nightingale in "The Pines of Rome," I would further suggest a Vitaphone record of an actual ectoplasm, materialized, under the baton of Sir Arthur Conan Doyle.

NOT that I don't believe in ectoplasms. I find one stuck to my seat or materializing on my shoe every time I go to a picture theater, observes your

McPherson

DANCE OF THE HOURIS

Music in Mahomet's Paradise Described In Issue of "Musical Quarterly"

With their cessation of concert-going, the warm months provide the ideal time for reading about the musical entertainment of those who live the other side of Paradise. The *Musical Quarterly*, in its mid-summer issue, among other interesting articles, publishes one by Frederick H. Martens, which sets forth Mahomet's achievements as impresario above the Blue. In it we are told of a tournament in the fields above the stars, between David, the Prophet and Allah, staged for the regalement of the Faithful whose ears had not been sullied by music on earth.

Daniel Gregory Mason contributes the second chapter in his series entitled "Artistic Ideals." This second ideal is

"Spontaneity." "Spontaneity is an ideal little practiced among us nowadays," says Mr. Mason.

Lovers of Flaubert's musical prose will be interested in unfamiliar details as to his contempt for music itself, in "Flaubert the Musician," by André Cœuroy.

Other articles are "On the Origins of Music," by Rosario Scalero; "Possible Survivals of African Song in Jamaica," by Helen M. Roberts; "Wagner, Berlioz and Monsieur Scribe," by J. G. Prod'homme; "Evidence for Naturalness of Less Usual Rhythms," by John Ross Frampton; "Two Centuries of a French Musical Family—the Couperins," by Julien Tiersot; "The Sense of Power in the Artist and in the Child," by Margit Varró; "Music for a Better Community," by J. Lawrence Erb; "Four Composers of Present-Day Italy," by Guido M. Gatti, and the regular "Views and Reviews" by Carl Engel.

NOTED LEADERS FOR LONDON'S ORCHESTRA

Philharmonic Will Launch 115th Season Under Happy Auspices

LONDON, Aug. 15.—The most famous of London's orchestras, the Royal Philharmonic, has just made public its plans for the coming season, which is the one hundred and fifteenth of its existence.

The directors of the Society announce a series of six concerts for the season 1926-27.

They will take place at Queen's Hall on the evenings of Oct. 28, Nov. 18, Dec. 2, Jan. 27, Feb. 24 and March 24.

The conductors will be Sir Henry J. Wood, Bruno Walter, Fernandez Arbos, Pierre Monteux, Frank Bridge, and one other to conduct the Beethoven Memorial Concert on March 24, details of which are to be announced later.

The soloists include Arthur Rubinstein, Guiomar Novaes, Pablo Casals, Elisabeth Schumann and Albert Sammons.

The past history of the Philharmonic is a notable one. It has had such famous guest conductors as Cherubini, Spohr, Weber, Mendelssohn and Wagner. The regular leaders have included Sir George Smart, Costa, Bennett, Sullivan, Cowen, Mackenzie and Beecham.

First Negro Graduate of Army Music School Assigned as Band Leader

WASHINGTON, Aug. 25.—Robert B. Tresdille, the first Negro graduate of the Army Music School, has been appointed director of the band of the Twenty-fourth Infantry, a Negro regiment stationed at Fort Benning, Ga.

A. T. M.

Tandler Will Give "Californian Night"

Adolf Tandler conductor of the Los Angeles Little Symphony, will give a "Californian Night" in the Hollywood Bowl on Sept. 3.

Orchestra and Choral Concerts Fill Sesqui Week

Artur Rodzinski Heard Twice as Guest Conductor—Leonora Cortez Plays Tchaikovsky Concerto—Choral Program Draws Capacity Audience

PHILADELPHIA, Aug. 21.—The Philadelphia Orchestra, Artur Rodzinski, guest conductor, Leonora Cortez, pianist, gave a concert in the Auditorium of the Sesquicentennial on Wednesday evening, Aug. 18. The program was as follows:

Overture, "In the Spring".....Goldmark
Piano Concerto in G.....Tchaikovsky
Overture-Fantasy, "Romeo and Juliet"
Tchaikovsky
Two "Polish" Dances.....Moniuszko
"Pines of Rome".....Respighi

Dr. Rodzinski, known here in the past as guest conductor of the Philadelphia Orchestra and Philadelphia Philharmonic, was well received at the first of the four concerts allotted to him in the Sesquicentennial series. His interest in, and expert knowledge of, Polish music served him effectively in the two charming dances by Moniuszko.

The conductor displayed his musicianship and admirable mastery of orchestral possibilities with particular emphasis in a glowing and finely dramatic reading of "Romeo and Juliet." "Pines of Rome" received also a zestful and authoritatively clarified interpretation, while the pretty Goldmark trifle was given with grace and charm.

Miss Cortez worked wonders with the Concerto. She is a gifted performer of responsive, imaginative endowment, to which is added a brilliant technique. For an encore she played Moszkowski's arrangement of the Chopin Waltz in D Flat. Incidental to the concert, and not far removed in point of time from the phonograph nightingale of the Respighi number, was an intrusive bat which flapped about the upper reaches of the Auditorium, creating a mild excitement.

The Orchestra, under Dr. Rodzinski, was heard in the Auditorium of the Sesquicentennial again on Friday evening, Aug. 20. The program was as follows:

Overture to "Der Freischütz"....Weber
Four Numbers from "Midsummer Night's Dream".....Mendelssohn
Symphonic Poem, "Vlatava".....Smetana
Dances from "Prince Igor".....Borodin

The vivid and glamorous presentation by Dr. Rodzinski of "Vlatava," otherwise known as "On the Banks of the Moldau," reawakened in not a few auditors a long unsatisfied desire to hear the entire cycle, "My Country," of the great Bohemian composer. As it was, the one familiar excerpt from this genre masterwork was extremely welcome. Excellent readings were given of the Mendelssohn numbers, the Weber Overture and the "Prince Igor" dances.

H. T. CRAVEN.

Choruses Impressive

PHILADELPHIA, Aug. 22.—An audience that nearly topped the attendance of any indoor event at the Sesquicentennial greeted the first of a series of special concerts to be given by the Sesquicentennial Chorus, Thursday night, Aug. 19. This performance, in the vast Auditorium, also proved one of the most successful musical events of the first three months of the Exposition. The Chorus, 5000 in number, was organized and trained for the three performances of the patriotic pageant, "America," the commemorative contribution of the Philadelphia Music League, of which Dr. Herbert Tily is president; Mrs. Frederick Abbott, director, and Helen Pulaski Innes, business manager. After the three performances of "America," it was decided to keep the great Chorus intact for the period of the Exposition at least. As the stage of the Auditorium would not seat the entire choral aggregation that sang at the stadium, a section of 1200 sang, under the competent direction of Henry Gordon Thunder.

Though, as is usual in choral bodies, the female voices predominated, the singing was notable for finesse and precision of attack. In Gounod's "Unfold Ye Portals," the angelic choir was composed of thirty-five female voices, at the extreme end of the Auditorium, accompanied by a trumpet quintet, which was very effective. This number was repeated. The "Hallelujah" Chorus was sung with a gloriously resonant effect. The novelty was the "Sesquicenten-

nial" Ode, especially written for the Chorus by Dr. Adam Geibel, who fifty years ago wrote a "Centennial" Ode. This number was impressive and was well sung. Dr. Geibel, who is blind, was brought to the stage and inspiringly addressed the Chorus and audience.

The Philadelphia Orchestra, which accompanied the singers in several of the numbers, played the "Sakuntala" Overture, the Second "Hungarian" Rhapsody and "Marche Slave," three numbers admirably adapted for such an occasion and delivered with rare vigor and vivacity.

Myrtle Eaver, who accompanied the chorus in some numbers, in conjunction with the Orchestra, was effective in Widor's "Toccata" on the organ. The soloist was Emily Stokes Hagar, soprano, who sang two florid numbers with great facility and loveliness of tone—the "Mignon" Polonaise and the "Inflammatus" from Rossini's "Stabat Mater."

W. R. MURPHY.

Hear Whithorne Work at Sesqui

Inadvertently, in a review of the Philadelphia Orchestra's concert on Friday evening, July 30, mention was omitted of the performance of "New York Days and Nights" by Emerson Whithorne, which followed "Death and Transfiguration." Mr. Whithorne's composition was given on that occasion with signal success.

Manager Comes Back from Europe

Fitzhugh Haensel, president of Haensel & Jones, returned last week from a three months' European tour, on which he was accompanied by Mrs. Haensel. They joined friends in Algiers and made an automobile tour, which took them to Tunis, Sicily, Italy, Switzerland, Germany and France. Hugo Riesenfeld, conductor, was given a noisy musical welcome by friends in a motorboat when he returned from abroad last week. Norma Luetge, impresario, arrived on the München Monday afternoon, completing her nineteenth voyage across the ocean. Twenty-two members of the Cleveland Orpheus Choir returned on the Majestic Tuesday, after having won highest honors at the Eisteddfod at Swansea, Wales. Among those going away was Anne Roselle, soprano, a passenger on the Leviathan's forty-third voyage under the American flag.

Borodin Symphony Is Introduced to Havana

HAVANA, CUBA, Aug. 21.—Two novelties were offered by Pedro Sanjuan to the Cuban public at the monthly concert of the Philharmonic Orchestra on Sunday, Aug. 8, in the National Theater. The Prelude and Liebestod from "Tristan and Isolde" and the "Unfinished" Symphony of Borodin, were played for the first time. A large audience showed its appreciation of both works. "Kamarsinskaia" by Glinka; the Prelude to "Hänsel und Gretel" and Saint-Saëns' "Le Deluge" completed the program. Amadeo Roldan, concertmaster, played artistically in the Saint-Saëns' work.

N. B.

American Heard at Oberammergau

OBERAMMERGAU, Aug. 1.—This little village, the scene in other years of the renowned Passion Play, recently was the scene of a concert given at the Hotel Osterbichl for the benefit of the village hospital by two American artists, Lyda Neebson, soprano, of New York, and Grace Bingham, violinist, of Pittsburgh. Miss Neebson sang several works of Mozart, Brahms and Hugo Wolf, and Miss Bingham played selections by Beethoven and Max Bruch. Josefina Pacher was the accompanist.

Chicago Opera Engages Anna Hamlin and Lorna Doone Jaxson

CHICAGO, Aug. 21.—Anna Hamlin, soprano, daughter of George Hamlin, concert tenor, has been engaged by the Chicago Civic Opera. The same organization has placed Lorna Doone Jaxson, Chicago contralto, under contract.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

ORCHESTRAL SEASON FOLLOWS ZOO OPERA

Singers Appear as Soloists—
Local Composer's Trio
Played in East

By Philip Werthner

CINCINNATI, Aug. 21.—Although opera performances at the Zoo are now over, high-class music is still holding sway there. An orchestra composed of members of the Cincinnati Symphony, with William Kopp, conductor, is giving nightly concerts of a semi-popular nature, assisted by singers, in excerpts from many operas already heard this season. Among the artists to sing there are Irene Pavloska, who won success as *Carmen* in the opera season when called here to fill the place of Kathryn Browne, who was prevented by a cold from appearing several weeks ago. Elsie Denton and Louis Mark Klebber also were heard last week. These three artists met with success.

Lino Mattiolo, of the College of Music, has been honored by having a trio of his performed in Atlantic City.

Cincinnatians were especially interested in the performance of "The Nuremberg Doll" by Adolph Adam, which was given by a cast of students from the Cincinnati Conservatory recently. These young singers showed excellent training and considerable vocal talent.

Lydia Dozier as *Berta* displayed a lovely coloratura voice over which she had splendid control. Tecla Richert as *Heinrich*, George Weber as *Benjamin*, and Moody De Vaux as *Cornelius* all sang and acted their respective rôles with almost a professional touch. The production was under the able stage direction of Bertha Markbreit. William J. Kopp conducted.

This is the third time that this delightful little operetta has been heard in Cincinnati. Many years ago it was presented by pupils from the College of Music, and last year Bertha Gardini Reiner produced it at the Cincinnati

Conservatory with the identical cast which sang on this occasion, with the exception of the part of *Heinrich*, which was then sung by Verna Cook, who is now in Italy with Mme. Reiner.

So well was "The Nuremberg Doll" enjoyed that the producers decided to repeat it the following Saturday evening.

LONG BEACH PAGEANT

Throng of School Children Participate—
Singer and Violinist Heard

LONG BEACH, CAL., Aug. 21.—As a part of the summer playground work, supervised by the public schools of the city, the patriotic pageant, "The Story of the Flag," was given in Recreation Park, recently, before an audience of 20,000. Two thousand children participated in the program, with an orchestra of 300 children directed by George C. Moore. This orchestra also gave a program for community service in the Municipal Auditorium Aug. 2.

Rolla Alford, baritone, assisted by Ingwald Wicks, violinist, gave a program at the Pacific Palisades Chautauqua recently. Mr. Alford sang the aria "Eri Tu" from "A Masked Ball" and numbers by Gluck, Brahms, Grieg and Gretchaninoff, and a group of old Irish songs in costume. Mr. Wicks played several of his own compositions, and Debussy and Wieniawski numbers. The accompanists were Dorothy Bell Alford and Ruby Le Noir Wicks. Mr. Alford was recently re-elected director of the Cadman Choral Club of Long Beach. Mr. Wicks has been appointed director of the Long Beach Community Orchestra. He gave a second program at the Pacific Palisades Aug. 5.

The choir of St. Anthony's Church recently broadcast the oratorio "Elijah" from the church, under the direction of Joseph Ballantyne.

ALICE MAYNARD GRIGGS.

Pavlowa to Appear in Paris Season

PARIS, Aug. 5.—Anna Pavlowa and her ballet company will return to Paris, after appearances in South Africa, and will begin a series at the Champs-Élysées Theater in December.

Milwaukee Plans Beethoven Celebration

MILWAUKEE, Aug. 21.—A Beethoven celebration on a large scale is being planned by the Civic Music Association as the first project of the reorganized society, under the direction of Frieda Koss, newly elected president.

In order to celebrate properly the hundredth anniversary of the death of Beethoven next March, the association plans a festival which will take in the artistic, educational and commercial sections of the community. The schools will study the life and music of Beethoven. Pictures will be shown of the noted master in all schools. There will be talks on his life. The characteristics of his music will be pointed out. The orchestras and choral clubs will perform all the Beethoven music which comes within their range of capabilities.

All the community choral clubs will be asked to feature Beethoven compositions. The churches will in many cases give programs, and symphonic works of this composer will be produced. Special

chamber music programs will be arranged, so that this phase of Beethoven's art can be properly exploited. The educational program will also include contests of young musicians in the performance of Beethoven music.

Another major project of the Civic Music Association will be that of giving a large number of recitals by local artists for the education and interest of the general public. Adeline T. Ricker has been placed in charge of these programs. They will be designed to reach as many as possible of the 600,000 people who reside in Milwaukee and the immediate suburbs.

In order to emphasize still further the great interest in outdoor music, the Knights of Columbus Glee Club will give weekly free concerts each Thursday night. The concerts will be given on the grounds of the large K. C. club house. The programs will be directed by John Leicht. This club of 50 men sings frequently in churches, in celebrations and in concerts in various towns of the state. The weekly outdoor concerts are an extension of the widespread appearances of this club.

C. O. SKINROD.

Cincinnati College Graduate Joins Faculty

CINCINNATI, Aug. 21.—Ruth Morris, graduate from the violin class of Adolf Hahn, has been added to the faculty of the College of Music. Mr. and Mrs. Hahn of the College of Music, are spending several weeks at Tupper Lake, N. Y., as the guests of Mr. and Mrs. Harry Levy. P. W.

Sydney Dalton Will Head Music Department of Kentucky College

ADA, OHIO, Aug. 21.—Sydney Dalton has resigned his position as dean of the School of Music of Ohio Northern University, Ada, Ohio, and will return to Danville, Ky., as head of the music department of Kentucky College for Women. Mr. Dalton spent two years at the Kentucky College in the same capacity. Since he left there to take

charge of the music at Ohio Northern, Kentucky College for Women has been merged with Centre College. He will teach voice and theoretical subjects, and will conduct the Choral Society. Mr. Dalton will also be organist of the Second Presbyterian Church, which has one of the finest organs in the State.

Florida to Have Fine Arts School

MIAMI, FLA., Aug. 21.—Hollywood, a suburb north of Miami, is to have a school of fine arts this winter. It is being planned by musicians and artists who winter in Florida and will last from Sept. 15 until June 15. The list of courses will include piano, voice, stringed instruments, theory, painting and dancing, and possibly languages and collegiate work. The faculty has not been definitely announced but will consist of teachers of note.

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UKRAINIAN NATIONAL CHORUS

With MAX POLLIKOFF, Violin Soloist

In a letter to Block & Endicoff, dated August 12, 1926, Prof. Koshetz says, among other things: ". . . the chorus that I will personally conduct on tour next season will be the finest vocal ensemble that has ever been directed by me."

ONLY A FEW OPEN DATES LEFT. For information write to

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Secrets of Seven Seas Revealed in Tour Lasting Five Years

Marvelous Basses Found in Fiji Islands by American Visitor—Jazz and Divorce in Land of the Malay—Egypt Taking Its Musical Education Seriously—Palestine a New Hope for Something Good in Composition

TO go on a concert tour lasting for five years is in itself something of an achievement, but when it embraces not only the Temperate and Torrid Zones, but the Frigid Zone as well, the achievement verges upon the phenomenal. And yet, Laszlo Schwartz, well known as a violinist and composer in this country before embarking upon his recently completed venture, achieved just this and has come back to these shores with much music of interest which he has gathered during his travels in exchange for making music for peoples who have less opportunities than we of hearing the concord of sweet sounds. With him in his long pilgrimage were Dawn Assheton, English coloratura soprano, and a pianist-accompanist.

Not all that was encountered in a musical hegira that included Northwestern Canada, Yukon territory, Alaska, Hawaii, the Fiji Islands, Java, Sumatra, India, Ceylon, Australia, New Zealand, Egypt and Eastern Europe can be regarded as encouraging to other musicians who may wish to see the world. They must expect climatic conditions adverse to concert-giving, and their share of personal discomforts.

Sumatra or Suva is no place for a priceless Strad!

"In the Fiji Islands, whence we went from Hawaii," Mr. Schwartz related, "the heat is terrible. Combined with the dampness, it is death and destruction to musical instruments. I asked how the piano was, and was told 'We are airing it!' The day of our first concert, the soundpost of my violin came unglued and nothing would make it stick. I tried everything I could think of, but to no avail, so I simply had to tell them that there would be a concert but no violin. As I was leaving the mayor's office, I got into conversation with a man who turned out to be a surgeon at the hospital. I told him my troubles and he invited me to come to the hospital to see if any of his instruments would do the trick for me. My violin was, consequently, laid on the operating table and with the aid of some of the sur-



Laszlo Schwartz and a Prominent Member of the Native Band in the Fiji Islands

geon's appliances, put at least into working order. The doctor asked me if the post was in the right place. 'Not by a mile!' I said, 'but if it stays at all anywhere, let it stay!'

Sumatra Hottest of All

"Sumatra, however, seemed to be the hottest place in the world. A violin will go to pieces there any time. I had to play with clamps on mine to keep it together, which, you may imagine, did not improve the tone. We had intended stopping in Sumatra for two weeks, but we stayed for six. If you can stand the heat, it is a very interesting place, and the hotels are wonderful."

Among other observations, Mr. Schwartz said he found the Island of Sumatra jazz-mad, and that, incidentally, the number of divorces had multiplied strikingly since the advent of jazz.

"The Malay States are a good field for concert artists, but the ground must be prepared in advance," he said. "As to Java, I advise all artists to go there, for the reception we had was positively bewildering. All the Dutch cities have excellent clubs, and the Isle of Bali is the Paradise of the world. We had four offers for concerts which we were unable to fill on account of dates further on. In Java we had twenty concerts under the auspices of the 'Kunstkring' in the principal cities. Singapore, sometimes called 'the graveyard of artists,' was not interested. Their musical curi-

osity seems to have been satisfied. Ceylon has little native music left. There are too many pianos and phonographs there.

"In the Fiji Islands we heard a native chorus of 600 with the most marvelous basses I have ever heard anywhere. Even those of Russia are less profound. They have an amazing sense of harmony, like the American Negro, but much more intricate. They learn tunes from a phonograph and then harmonize them themselves. They were learning the 'Tannhäuser' Overture while I was there, each member of the band memorizing harmonies from the phonograph.

Seven Months in India

"We toured India for seven months, going everywhere, even into Afghanistan and Kashmir, giving concerts even in towns surrounded by stockades where no white man is allowed to go after nightfall, and traveling twenty miles into the jungle for concerts in camps.

"The Indian attitude toward music is curious and interesting, and they seem to measure art by time. I was asked by a rich native how much my charges were for a concert, and when I told him the next question was: 'How long will the concert be?' 'About an hour,' I said. 'Oh!' he replied. 'But I can hire a man who will play for four hours for that amount without taking his bow off the strings!'

"I was interested in the native conservatory in Egypt, which they take very seriously there, though German military marches seem to be what they like best, or bathing-girl ballets and opera. Out of Palestine, however, I am

He Who Would Make His Violin Sing in Suva or Sumatra Must Give Heed to Its Glue!—Problem of Competing with the Genus Hindu Who Plays by the Hour Without Taking Bow from Strings

certain that something good, musically, will come. They are using the idiom of the West to express the music of the East, and a new music will undoubtedly result.

"Through Rumania, we went to Hungary, spending four months there, gathering folk-songs and making translations of the texts, as well as editing a volume of Hungarian art songs. Poor Hungary, now one-third of its former size, is poor in other senses, too. The Academy of Music which has held such a high place, is poverty-stricken and the funds given it no longer are sufficient to support the endowed scholarships. Those who graduate have to go elsewhere, as the country cannot support them. In this, as in other things, Hungary is manufacturing for export.

"So, that is about all. Five years have gone by and I am back in New York. They were five wonderful years, and besides making much music for other people, I have acquired a lot for myself with which I plan to do some worthwhile things. We shall see!"

JOHN ALAN HAUGHTON.

Special Conductor to Be Engaged for Milwaukee Schools

MILWAUKEE, Aug. 21.—Milwaukee school music, which has made tremendous strides in the last two or three years, will be still further improved, it is expected, by the engagement of an orchestral director. Remarkably efficient orchestras are being developed in all the high schools and in many of the graded schools. The best of these players are given still further training by combination in an all-city high school orchestra. To take care of this body, it is planned to engage a special leader. This work has been done heretofore by the special music teachers located in the high schools. C. O. S.

Kansas City Orchestra Will Play for "Miracle"

KANSAS CITY, Mo., Aug. 21.—The Little Symphony will form the nucleus of the orchestra that will accompany the production of "The Miracle," to have its premiere in this city in Convention Hall in November. At his benefit concert, given at the Catholic Community Club recently, Bernabe R. Solis, Filipino pianist, was assisted by Mrs. Ralf Street, violinist, and Mrs. Maudeen Fisher, soprano. Mrs. George Forsee sponsored the concert. B. L.

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SARGENT BACKS TAX ON COPYRIGHT MUSIC

Attorney General Says Composers' Society Is Within Rights

By Alfred T. Marks

WASHINGTON, Aug. 21.—An announcement has been issued by Attorney-General Sargent stating that no action will be taken by the Department of Justice under the anti-trust laws against the American Society of Composers, Authors and Publishers in connection with that organization collecting a music tax from the owners of theaters, motion picture houses and other public places of entertainment where popular music is played.

The Department of Justice, following the receipt of a number of complaints, instituted an investigation of the organization's methods. After considering all of the facts brought out by the investigation, the department reached the decision that it sees no reason for proceeding against the organization under the anti-trust laws.

Attorney General Sargent's statement follows: "As the result of a large number of complaints which were received by the Department of Justice with reference to the so-called music tax collected by the American Society of Composers, Authors and Publishers from motion picture houses and other public places of entertainment where popular music is played, a thorough and comprehensive investigation was made of the organization and operations of that Society. Several special agents of the Bureau of Investigation were engaged in that investigation, and it was extended almost continuously for a period of about two years.

"After all the facts elicited by the Department's investigations and arguments submitted both by the various complainants against the society and the representatives of the society had been carefully considered by the Department, the Society was advised that the Department saw no reason for proceeding against it under the anti-trust laws on

account of its operations in collecting licenses for the public performance of copyrighted music from the owners of motion picture houses, hotels, dance halls, and similar places where copyrighted music is publicly performed for profit.

"It was found that the rights conferred under the copyright act by Congress on the owners of copyrighted music had respectively been held by the federal courts to be violated by the unlicensed performance of such music in motion picture theaters, hotels and similar places of amusement where the performance of the music constituted at least part of the public entertainment from which the owner of the place of amusement derived profit.

"The only question for consideration by the Department, therefore, was whether the operations of the American Society in receiving assignments from its members of the rights to the public performance of their copyrighted music and the issuance by the Society to many places of amusement throughout the country of the right to publicly perform for profit all of the copyrighted music of its members, constituted a combination which restrained trade and commerce within the prohibitions of the Sherman act.

"It was found, however, that the American Society has nothing whatsoever to do with the published music or with any physical objects which enter into the course of interstate commerce, and that it has been held repeatedly by the courts that acts similar to the granting of licenses for the local performance of music in a place of amusement do not constitute interstate commerce, even when the contracts are entered into in a different state from that where the performance may take place."

No decision has been reached in reference to the licensing of radio broadcasting stations because of the unsettled state of the law relating to radio and the possibilities of legislation by Congress at the next session.

MILWAUKEE.—Business men of Wauwatosa, a suburb of Milwaukee, are so thoroughly convinced of the attractiveness of music that they have arranged for a series of band concerts to be given at regular intervals in the city municipal athletic field on State Street.

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Systematic Organization Results in Progress



The Progressive Series Summer Normal Class, Held in Seattle, 1926



Members of the Progressive Series Teachers' College Summer Normal at Washington University, St. Louis, 1926



Other Participants in the Summer Normal at Washington University.



T. LOUIS, Aug. 21.—Definite aims, firm belief in purpose and ceaseless striving for comprehensive methods in piano teaching are the forces that have combined for the progress made this year in the teachers' training work on the Progressive Series of Piano Lessons. A demonstration of this progress is shown in the success of the many normal courses which are being held under the auspices of the Art Publication Society.

Some years ago the organizers of the Progressive Series of Piano Lessons realized the need of pedagogical musical training in as definite a channel as that employed in other schools of education. It was then that they began the development of a plan of summer normal courses for their teachers. The object was to enable piano instructors to gain a broader knowledge of teaching methods, to learn the best methods of presenting information, to acquire new inspiration and ideas. These have shown a continued growth, which has culminated this year in twenty-five normals,

with a total registration of more than one thousand students.

The normals were held in St. Louis (two sessions); Shreveport, La.; Alexandria, La.; Columbus, Cleveland; Seattle; New York; Louisville, Ky.; Milwaukee; Nazareth, Ky.; Bay City, Mich.; Yankton, S. D.; Buffalo; Baden, Pa.; Oldenburg, Ind.; San Antonio; Grand Rapids; Wichita, Kan.; St. Joseph, Ky.; Washington; Minneapolis; Elmira, N. Y., and others.

One session of the St. Louis normal was nation-wide in its attendance, while the other normals were conducted for certain districts or communities. Some were given to teaching orders of Catholic Sisters.

This was the fourth annual event of its kind held in St. Louis, and without doubt was the most successful ever held. One hundred and forty-two piano students and teachers registered for this summer work, representing twenty-eight States. The class enrollment was limited to thirty students and requests continued to come in after all the classes were filled. This year the work was given by the Progressive Series Teachers' College in connection with Washington University, the students receiving summer school credits.

The third annual summer session of Washington University was conducted

from June 21 to July 30. The entire attendance increased from 605 in 1925 to 830. The students came from twenty-eight different States.

Practically the entire equipment of the University has been available for summer session students. This included lecture rooms, libraries, laboratories, dormitories, cafeteria, gymnasiums, swimming pools, tennis courts, etc.

Washington University has no department of music, but arranged for the summer session in music of the Progressive Series Teachers' College to be given on the University campus. A number of students took courses in both summer sessions and the plan proved to be of mutual benefit. Plans are now being made for an enlarged summer session for 1927.

The curriculum of the music department consisted of the following courses: practice teaching, elementary theory, ear-training and principles of piano playing, intermediate theory, ear-training and harmony, music appreciation, public school music, and chorus. Twice a week actual project work was presented in demonstration classes composed of St. Louis children. Lectures on studio management were given once a week.

All these classes were highly interesting, and the one in practice teaching

proved to be quite entertaining. One day a visitor dropped in on this class and was quite disturbed at the unusual class procedure, for these students were asking the most unusual questions and doing things quite different from the way grown-up people do them. It was explained to the guest that because it was a class in practice teaching, the students had to have someone to teach, and it had been found more practical to have members of the class take the place of pupils. Therefore, each week about ten members of the class acted as pupils. Since the majority of a music teacher's pupils are children, these pupils were allowed to ask any questions they desired, in order that the teacher might gain experience in coping with all situations that might arise, and that she might develop the poise and ability that is required of a teacher. The students are taught how to prepare intelligent and effective lesson plans, and they do this practice teaching under the supervision of the instructor.

All the other classes were equally interesting, not only from the enjoyment derived therefrom, but also from the actual work accomplished. Arthur Edward Johnstone gave the course in music appreciation, which was much enjoyed.

[Continued on page 29]

MUSICAL AMERICA

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NEW YORK, AUGUST 28, 1926

COMPOSER AUTOMATA

WHEN Beethoven wrote "Wellington's Victory" or "The Battle of Vittoria" for Malzel's Panharmonicon—grandfather of all mechanical reproducing instruments—he knew he was cheapening his art. He confessed the work was folly, and that he liked it "only because with it he had so thoroughly thrashed the Viennese." The real reason for its parturition was, as Thayer has made only too clear, the composer's desperate need of immediate funds. He was ready to take the cash and let the artistic credit go.

Yet "Wellington's Victory," bad music though it proved itself to be when Walter Damrosch brought it back as a quasi-novelty to our curious and unbiased ears a few seasons ago, has stood for more than a century as the only really notable composition written especially for any mechanical musical device. Later composers have, it is true, dedicated stray songs and minor morceaux to the gramophone, the music box, the orchestrelle and the reproducing piano, but these have been of no consequence whatever in the domain of serious musical art.

Now, a hundred and thirteen years after Beethoven's shekel-motivated experiment, we find Paul Hindemith and certain others of the continental ultraists writing for the mechanical piano and mechanical organ. It is permissible to speculate as to why.

Do these composers actually believe that any possible beauty of effect can be achieved by a mechanical performance not obtainable when the human touch is intermediary?

Or are they philanthropists actuated by a desire to carry music into the homes of the multitudes that do not go to concerts and cannot play?

The answer of some of the extremists would be that they are seeking purer musical effects by eliminating the intrusive sentimentality or emotionalism of the performer—which is just another way of confessing that music has veered from an extreme of neuroticism to one of sterility.

The composer who thinks in the utterly non-emotional terms of an automaton may still be human; but he is deluding himself and his thrifers when he undertakes to convince the world that musical mechanics, however perfect, can ever take the place of music of, by and for a race of emotionally sensitized human beings. No well informed person can deny the important place mechanical instruments are playing in building audiences and in providing an acceptable substitute for public performances. But the substitute remains a substitute, and obviously its acceptableness is in proportion to its fidelity in mirroring just those human qualities the composers of the mechanist school are striving to eliminate.

PROTECTING THE SPIRITUALS

WHAT is the proper setting for the Negro spirituals, and who are the accredited persons to sing them?

These questions are raised anew by the recorded expression of the National Association of Negro Musicians at its eighth annual convention, held recently in Philadelphia.

The Association, if correctly reported, opposed the "exploitation of Negro art by white people," urging that "every effort be made to keep Negro spirituals from being commercialized and cheapened by their use on the vaudeville stage and in theaters and other places that do not provide the proper setting for them."

Dr. R. Nathaniel Dett, composer and retiring president of the Association, protested against "untrained singers trying to interpret these spirituals."

The spirit that prompted these influential Negro musicians to express themselves thus is apparent, and their high-mindedness is beyond question. The spirituals are not rightfully vaudeville fodder. Yet one wonders if their defenders are not unduly apprehensive.

Anyone who has heard spirituals sung "down South" by Negroes in the cotton field, or grouped before a shanty door, or in camp meeting, will say that these are the ideal settings for them. But the ideal setting for a Mozart quartet would be the salon of a Viennese nobleman in powdered wig and the small clothes of the day. It is beyond realization to seek the ideal background for any type of music in our modern life. If in their present surroundings the spirituals suffer misuse and cheapening, they share alike with all that is best in musical art. The jazzing of "classics" need not be dwelt upon here to establish a parallel to misuse of the spirituals. But the classics survive.

The spirituals, like all other music, must stand by their own content, whether maltreated or no.

* * *

The question of trained singers to interpret the spirituals leads us farther.

The original singers had no training, of course; they sang by inspiration. But on the concert platform today—we speak only of what is understood as the "legitimate" concert platform—the "trained" singer assuming that training means vocal proficiency, seems most often to be the least fitted to sing a spiritual as it should be sung. Often, if he could forget the refinements of his training, his spiritual would be much more like itself. A quickening of imagination and abandon to the buoyant emotionalism of the spirituals—that is the kind of "training" the otherwise vocally competent singer needs to do justice to these songs.

Some of the offenders in this respect are Negro artists. Practically all of those who now give public recitals are well trained singers. Like their white confrères, they seem to find it difficult to keep their training from damaging their spirituals. They surpass the white singers only when (aside from vocal training) they remember the music's origin and sing it in the atavistic mood of its creators. With them as with white interpreters of the same songs, the individuality of the artist is what counts. One is interesting, another dull.

If it will be in any degree reassuring to those Negroes who entertain fears for the future welfare

of their race's very individual contribution to music, they need only be reminded that a spiritual badly sung reflects upon the singer, not upon the music. And if the best of these songs have been drafted into the army of the Philistines, they march along by the side of some excellent comrades.

Personalities



Out Where the West Begins

Carl D. Kinsey, manager of the Chicago Musical College, accompanied by Mrs. Kinsey, with whom he is shown in the photograph, and his son, Myron Kinsey, is enjoying the complete relaxation of ranch life at H F Bar Ranch, Buffalo, Wyo., during the month of August. The ranch is owned by Senator Frank O. Horton and, although retaining the spaciousness of the typical Western ranch, has unusual possibilities for entertaining "tenderfoot" guests. This is Mr. and Mrs. Kinsey's first vacation in this section of the country. A communication from them indicates that the simple life of the ranch is putting them in the finest condition for the exacting work of the coming musical season.

Charlton—Cynthia Charlton, the small daughter of Loudon and Helen Stanley Charlton, has achieved her first public triumph, in emulation of her distinguished mother, by winning the first prize in the eight-year-old class of the swimming contests of the Twin Lakes Association on Aug. 14. For the present, it is learned, Miss Cynthia will not attempt the English Channel, but will allow time and tide to flow on for a couple of years before making the venture.

White—Clarence Cameron White, one of the foremost Negro composers and head of the department of music of the West Virginia Collegiate Institute, received a signal honor on Aug. 9, when 10,000 people in Central Park applauded his composition, "Bandana Sketches," based upon Negro spirituals. After the band played the selection Edwin Franko Goldman, conductor of the band, called Mr. White from the audience and presented him to the vast throng, who gave him a rousing greeting.

Chalfant—Lucille Chalfant, American soprano, who has just returned to the United States after two years of operatic work in France, Germany, Italy and Belgium, on Aug. 17 was to be the guest of honor at the regular weekly meeting of The Woman Pays Club at the Park Lane Hotel, New York. She will return to Europe soon to resume engagements in France and Italy. Miss Chalfant had the distinction of being awarded a gold medal by the management of the opera in Liège, an honor said to have been accorded to but one other artist, Dame Nellie Melba.

Dale—The rapid advance of musical education in America is indicated by the manner in which it has been accepted as part of the scheduled studies in every important school and college in the country, declares Esther Dale, soprano, who is just completing a series of summer school programs throughout the West. Miss Dale was recently heard as soloist at the Hollywood Bowl in California, following concerts in Chicago, Pittsburg and Manhattan, Kan., and will return to the Adirondacks in September for a brief vacation. "The influence of musical study upon the general educational equipment of any student may be summed up in a few words: it trains the mind to accurate quick thought, it develops the power of concentration, it gives poise, and it broadens the general outlook on life," she says.

McQuhae—A census of "songs that live" is being made by Allen McQuhae, tenor, who conducts the Sunday evening Atwater Kent radio concerts this summer. The songs of the series are chosen from requests from radio listeners. Mr. McQuhae says hundreds have requested such old favorites as "Silver Threads Among the Gold," "When You and I Were Young, Maggie," "Believe Me If All Those Endearing Young Charms," "Sweet Genevieve," "Holy City" and "I Hear You Calling Me." "Danny Boy" led in popularity for the concert sung by Mr. McQuhae in the Atwater Kent hour on Aug. 22. Other songs announced by Mr. McQuhae were "Ashore," "The Old Refrain" and a duet with William Simmons, baritone, who was to be heard also in "Even Bravest Heart" from "Faust" and other works.

Point and Counterpoint

By Cantus Firmus, Jr.

That Claquing Habit



APPLAUSE as a method of showing approbation takes different forms in different countries," remarks H. E. Wortham in the *Sackbut*. "An English audience, like the gates adjoined by the psalmist, lifts its head and hands and, if much moved, shouts 'encore.' The Frenchman also claps, but to preserve his raciness, cries not 'encore,' but 'bis.' In Italy they stamp their feet as well and fill the air with 'brava.' In Egypt they make no bodily movements, for Orientals have a high idea of human dignity, and they find sufficient outlet for their emotions in uttering the name of Allah in deep and succulent tones."

This is all just and, what is more, phrased with utmost nicety. Those who have chanced to stand in a dim corner of a certain famous American opera house, where the mysterious "claque" is said to dwell, will not agree, however, with the writer when he holds forth as follows:

"In America they read on their programs what the London critics have said—at least so I have been incredibly informed—and 'act according.'"

Leather-Handed Worthies

WE doubt whether any of those gentlemen who smite the palm vociferously when the proper singers' arias are through—have ever read any program. Much less one from such an Anglo-Saxon citadel of judgment as London.

No, these worthies know what they like—and, besides, there are one's instructions. After all, a tune is a tune, be it "O Sole Mio" or "Strida la Vampa"! The tapping foot, the swaying head—not even Mr. Wortham and his host of bright, adjectival cherubim can squash an innate attachment to Verdi and Donizetti.

A Difficult Calling

YET the trade of professional palm-pounder is not an easy one. We have been informed by a tearful and hand-blistered veteran that "things are not as they used to be."

For one thing, audiences are fickle. It is hard to work up a tempest of adulation for one's favorite, when new and much-heralded young ladies burst upon the vocal horizon yearly.

Since audiences on their own account storm the doors for débuts of the Real, Native Article, the only recourse for a mature celebrity is to be born again—preferably in an American city with strong enthusiasms.

Until the claque can perform miracles of reincarnation, his calling is bound to suffer—or so asserts one gentle and plaintive follower of the Horny-Handed Vocation.

His feeble (?) clap may be heard any

evening between November and April, before the last, long upper C has ceased to reverberate in Gotham's airs. . . .

Nothing Second-Rate

MRS. NEWLI-RICHE was engaging an orchestra for her first big ball. "And what instruments will you furnish?" she asked the agent.

"Well, Madam," was his answer, "I will promise you the usual first violins, the customary number of second violins. . . ."

"Indeed," she interrupted with asperity, "I would have you know, young man, that I won't have any seconds in this orchestra. All the instruments must be first class."

A Vocal Eruption

THERE was a young tenor of Ely Whose top notes were called somewhat squeally.

And, oh! when he gurgled, And sputtered and burred, The noise was like that of Mount Pelee.

Question

"HAVE you played your new composition for anyone?"

"No."

"How'd you get that black eye?"

Occasional Interruptions

HE: "Do you sing 'For Ever and For Ever'?"

She: "No. I stop for meals."

Explained

SOME men sing only in the bathtub. Which would seem to explain why so many seem to need practice.

THE recent meteoric shower reported in the daily press does not seem to have dislodged any stars from the musical firmament.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Meyerbeer's Nativity

Question Box Editor:

Was Meyerbeer French or German?

F. R. Y.

New Orleans, La., Aug. 19, 1926.

Meyerbeer was born in Berlin of Jewish parents, but his most important operatic activities having been in Paris, he is usually regarded as a French composer.

???

Wagner Titles Translated

Question Box Editor:

Kindly publish the French and Italian titles of the Wagner operas. A. T. Brooklyn, Aug. 22, 1926.

In French: "L'Or du Rhin," "La Valkyrie," "Siegfried," "Le Crépuscule des Dieux," "Le Vaisseau Fantôme," "Tristan et Yseult," "Les Maîtres Chanteurs." The remaining titles are as in the original. In Italian: "Oro del Reno," "Wal-

kiria," "Sigfrido," "Crepuscolo degli Dei," "Tristano e Isotta," "Vascello Fantasma" or "L'Olandese Volante," "I Maestri Cantori di Norimberga."

???

Rimsky's Operas

Question Box Editor:

Will you please list the operas of Rimsky-Korsakoff, giving, if possible, the dates and places of first performances? "GIAMMAL,"

Pittsburgh, Pa., Aug. 21, 1926. "The Maid of Pskov," Petrograd, 1873; Rewritten, 1894. "The May Night," Petrograd, 1880; "The Snow Maiden," Petrograd, 1882; "Mlada," Petrograd, 1892; "Christmas Eve," Petrograd, 1895. "Sadko," Moscow, 1897; "Mozart and Salieri," Moscow, 1898; "The Tsar's Bride," Moscow, 1899; "Tsar Saltan," Moscow, 1900; "Servilia," Petrograd, 1902; "Koshtchei the Immortal," Moscow, 1902; "Pan Voyvoda," Petrograd,

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"The Instrument of the Immortals"

1904; "The Invisible City of Kitezh," Petrograd, 1907; "The Golden Cuckoo," Moscow, 1910. This last work was posthumous, as Rimsky had died two years previously.

???

Up and Down Bow

Question Box Editor:

Is there any actual difference in sound between the up-bow stroke and the down-bow? I mean, is it distinctly audible?

"TOURTE."

Baltimore, Md., Aug. 21, 1926.

There is a difference, of course, but not everybody can hear it. The existence of this difference is one of the reasons why some orchestral conductors make their violinists bow together so as to obtain perfect unity of tone.

???

Two-Player Pianos

Question Box Editor:

Have pianos ever been made for two players so that a double concerto could be performed on one instrument?

J. F.

Seattle, Wash., Aug. 18, 1926.

It is hardly probable. In the old harpsichord days such instruments were made, and were called "Vis-à-Vis," but

the modern grand piano is of such size and weight that it would be practically impossible to construct a double one. As a matter of fact, there would be no particular advantage in it as two concert grands tuned together do perfectly well.

???

Double Tonguing

Question Box Editor:

What is meant by "double tonguing"?

JOSEPH CARNES.

Atlanta, Ga., Aug. 29, 1926.

In playing the flute and certain brass instruments, applying the tongue in rapid alternation to the upper front teeth and hard palate, to obtain a clear-cut and brilliant staccato.

???

Beethoven and Mandolin

Question Box Editor:

Is it true that Beethoven composed music for the mandolin?

VERA TIFFANY.

Memphis, Tenn., Aug. 20, 1926.

Yes. Beethoven had a friend, Krumpholtz, who was an accomplished player of the mandolin, and for him the master wrote a "Sonatina."

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NOTABLE ART SEEN IN COAST SYMPHONY

Gabrilowitsch Closes His Series With Western Players

By Marjory M. Fisher

SAN FRANCISCO, Aug. 21.—Ossip Gabrilowitsch conducted the open air symphony concert at the Hillsborough School Grounds in San Mateo for the third successive time on a recent Sunday. His program, lighter than on previous occasions, was as follows:

Overture, "Der Freischütz".....Weber
Symphony No. 4.....Schumann
Prelude "Die Meistersinger".....Wagner
"Peer Gynt" Suite.....Grieg
Dances from "Prince Igor".....Borodin

The refined artistry of interpretation which has been a conspicuous factor in every performance led by this notable conductor was equally in evidence on this occasion. Mr. Gabrilowitsch plays upon the orchestra much as he does upon the piano—with complete command of its resources. Tone, phrasing and nuance are perfect.

This concert was the final one to be conducted by Mr. Gabrilowitsch with the San Francisco Symphony this season.

The third concert in the San Francisco summer symphonic season was given on Aug. 10 in the Civic Auditorium before an audience of about 6000. Two resident conductors, Alfred Hurtgen and Giulio Minetti, led the following program:

Overture "Der Freischütz".....Weber
Symphony No. 5.....Dvorak
Mr. Hurtgen, conductor
Overture "Leonore" No. 3.....Beethoven
"Dors Mon Enfant".....Loret
Minuetto.....Boltoni
"Peer Gynt" Suite No. 1.....Grieg
"Tales from the Vienna Woods".....Strauss
Mr. Minetti, conductor

It was an interesting occasion. Mr. Hurtgen has been heard here chiefly as an operatic conductor. Mr. Minetti is a familiar figure who has built up a commendable orchestra from amateur circles, and who must have experienced great joy in having so fine an instrument under his baton as was his privilege on this occasion.

The temperament that made Mr. Hurtgen a notable operatic conductor was somewhat to his disadvantage in leading a symphonic body. His performance lacked a feeling of assurance, especially in the Overture. The Symphony fared better, however, and the Largo received a beautiful reading. The best work in the first half of the program was done

in the Finale of the Symphony, which was given with surety and unflagging spirit. Mr. Hurtgen received enthusiastic applause, and generously shared it with the players.

In the second half of the program the "Leonore" Overture was played with a lovely tone. The sonority of the string section, which is the orchestra's chief asset, was gratefully in evidence. The salon numbers which followed were played with finesse.

"Peer Gynt" was played for the most part in orthodox fashion. The Strauss Waltz could well have been omitted. It prolonged the concert unduly, and was played with more stolidity than grace.

Mr. Minetti received hearty applause.

Novelties Repeated for Patrons of Ravinia Opera

[Continued from page 1]

been appended to his repertoire when the season ends on Labor Day.

Mr. Martinelli, too, has added two new parts to his list this summer: those in "Rigoletto" and "Andrea Chenier." Miss Rethberg has given her first performance in "The Jewels" this season. Mr. Johnson has sung *Lohengrin* for his first time in the original tongue, and Mr. Basiola has given his initial performance of *Manfredo* in "L'Amore." Miss Gentile's new rôles this summer are *Dalila* and *Madame Sans-Gêne*. Miss Macbeth has added *Zerlina* in "Fra Diavolo"; Luella Melius, *Micaela*, and Miss Bourskaya rôles in "La Vida Breve" and "Madame Sans-Gêne." Giuseppe Danise, it is said, has never before sung *Napoleon* in "Sans-Gêne," a rôle included in his Ravinia contract this summer.

EUGENE STINSON.

Myrtle Schaaf Applauded in Spring Valley

SPRING VALLEY, N. Y., Aug. 21.—Myrtle Schaaf, former Metropolitan Opera singer, assisted by several well-known artists, recently gave a concert under the auspices of the Eastern Star. Miss Schaaf sang the Jewel Song from "Faust" beautifully, and songs by Salter, LaForge and Lieurance. Assisting artists were John Mundy, English 'cellist, accompanied by Mrs. Mundy; Frederic Loescher, tenor soloist, second Presbyterian Church, Paterson; Antonio

Vocolli, pianist; Raymonde and Wyn Richmond, dancers, accompanied by E. Simons, and Dr. Charles Gesser, accompanist.

Sokoloff Conducts Lists as Guest on West Coast

[Continued from page 1]

done, with much praise due the woodwinds for their exceptionally nice work. The grace and charm with which the whole was played made up for minor flaws.

The Symphony disclosed Mr. Sokoloff at his best. Beautifully surging tone, grace and virility characterized the interpretation. It was less primitive and more restrained, emotionally, than the interpretation to which we are accustomed. The audience liked best the brilliant third movement, and interrupted the performance with applause, until Mr. Sokoloff had the men rise in acknowledgement.

"The Fountains of Rome," Respighi's symphonic poem, the novelty of this concert, proved rather disappointing. It had some beautifully atmospheric moments, but it was only politely received. "Pomp and Circumstance" was played with more pomp than circumstance, sounding rather funereal.

The next concert in the San Francisco season will be an operatic program, conducted by Gaetano Merola, general director and conductor of the San Francisco Opera Company, with resident soloists, on Sept. 7.

MARJORY M. FISHER.

Southern Organists Accept New Posts

ATLANTA, GA., Aug. 21.—James E. Sheirer, organist for three years in the Second Baptist Church, has been elected to the post of organist and choirmaster of Trinity Methodist Episcopal Church South. He succeeds Ben J. Potter, who has gone to Asheville, N. C., as organist of the Episcopal Church at Biltmore and Grove Park Inn. Mr. Scheirer came to Atlanta four years ago from Pennsylvania.

H. K. S.

Goossens makes Début in Hollywood Concerts

[Continued from page 2]

and colorful touches. Grainger's "Molly on the Shore" and Dvorak's "Slavonic" Dance closed a well-arranged program and sent the audience home in high spirits.

The two remaining programs of the week witnessed a gradual crescendo in the popularity of Mr. Goossens. On Friday night, he presented the Overture to "The Marriage of Figaro," Schumann's "Rhenish" Symphony, the Prelude to Act III of "Lohengrin," Bizet's "Jeux d'Enfants" Suite and numbers by Ravel and Borodin.

Conductor Has Ovation

The final concert on Saturday night brought forward the conductor's own "Sinfonietta," Haydn's "Military" Symphony and numbers by Berlioz, Smetana, Glazounoff and Wagner. The last program was the signal for Mr. Goossens' friends and admirers to stage a demonstration in honor of the leader, and he was given a long ovation in which the members of the orchestra arose and joined.

Alfred Hertz, conductor of the San Francisco Symphony, and affectionately referred to as the "Father of the Hollywood Bowl," will be in charge of the programs of the two final weeks. In addition to the eight remaining concerts in the regular series, the Bowl will witness a special concert on the evening of Aug. 23, when Mischa Elman will be the soloist in a concert conducted by Mr. Hertz, for the benefit of the relief fund of the Philharmonic Orchestra. Announced as Mr. Elman's only solo appearance in Los Angeles for a year, the Orchestra is expecting to realize a considerable sum to add to its special fund for the assistance of sick and disabled members of its personnel.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Paris Year Ends with Promises Unfulfilled

Opera Theaters Fail to Redeem Projects of Brilliant Novelties, French Critic Finds—Other New Productions Substituted and Classic Works Revived—Ballets Given as Summer Entertainment—American Singers in Recitals Win Applause

PARIS, Aug. 15.—Although the Parisian opera theaters had announced some splendid experiments in the production of new works, the season has now gone by without their realization. Louis Schneider, critic of the *Paris Herald*, in reviewing the season, regrets these plans "met with insuperable obstacles in their realization."

Continuing his tabulation, M. Schneider finds that the Opéra was to have taken up "Der Freischütz" on June 5 last on the occasion of the centenary of Weber; it was to have given "Naila," the ballet of Philip Gaubert; "La Tour de Feu," a lyrical drama by Sylvio Lazari; a Breton "Tristan" by Paul Ladmirault; "L'Impératrice aux Rochers," a drama specially written by Saint-Georges de Bouhélier for Ida Rubinstein, with music by Honegger, and "Le Tentation de Saint-Antoine," by Raoul Brunel.

The actual program given, he says, was quite different. The list of new operas is as brief as it was far from brilliant. The showing of the "Salammbô" film deserves no more than a passing mention. It taught nothing new about the vigorous style of Florent Schmitt, and the music could hardly be adapted to the quick action of a screen picture.

A few months later was heard "Brocéliande," a work by André Bloch, after a poem by Fernand Gregh. This was followed by "L'Ile Désenchantée," a drama inspired by the legends of France from the pen of Edouard Schuré, the music of which, by Henri Février, was both commonplace and reactionary. At the same performance was given "Les Recontres," by Jacques Ibert, a brilliant orchestral score, but one hardly suited to a ballet.

"Alceste" a High Light

In M. Schneider's opinion, a revival of Gluck's "Alceste," with Mme. Lubin and the tenor Thill as singing partners, was the best performance the Opéra could boast of during the season which has just closed. Another was "Tristan et Ysolde," with the cast of The Hague Opera, in which Mme. Poolman-Meissner achieved great success. There were also some fairly respectable performances of Roger-Ducasse's "Orphée," a wordless drama in which Mme. Rubinstein took the star part. "The public would have none of this silent, gesture-making Orpheus, the father of poetry and music."

In addition, the Opéra gave revivals of "Tannhäuser," "La Naissance de la Lyre" by Roussel; "Jardin de Paradis" by Bruneau, "Esclarmonde" by Massenet, "La Fille de Roland" by Rabaud, "La Mégère Apprivoisée" by Silver, "Die Meistersinger," "Falstaff," "Parsifal," "L'Heure Espagnole" and "Salome." The guest opera singers from The Hague gave also "Fidelio" and "Béatrice."

At the Opéra-Comique the management opened the season with a revival of Xavier Leroux' "Le Chemineau." The first new opera to be given was "Le Joueur de Viole," by Raoul Laparra, author of "Habanera." The libretto

does not lend itself to scenic effects and is far too summary in character, thinks the critic. The music of the first two acts is not without charm, but the lyricism of the last two is somewhat stiff, he says.

The cast and execution were excellent, but the work does not seem to have met with success.

Ravel Score Pleases

Another new opera was Mme. Colette's "L'Enfant et les Sortilèges," to music by Maurice Ravel. The regular subscribers had the unusual experience of witnessing unforeseen situations on the stage of the

Opéra-Comique. The finesse of the music was also an unexpected treat.

Some compensation was in store for them when "La Dame Blanche" was given on the occasion of the centenary of Boieldieu. But the biggest success of the year was undoubtedly the short run of Debussy's "Pelléas and Mélisande," with the incomparable Mary Garden in the principal rôle and André Messager as the conductor. In addition, Bachelet's poignant and sombre opera, "Scemo," was effectively revived.

The summer has been enlivened by several ballet programs by independent organizations. At the Cercle Interallié,

Vision of Dionysian Joy Inspires Opera by Szymanowsky in Warsaw Première



Karol Szymanowsky, from a Modernist's Sketch Book

WARSAW, Aug. 2.—One of the outstanding events of the season just closed in Warsaw was the world première of a new opera, "King Roger," by Karol Szymanowsky, who is regarded as the most important among the younger composers of Poland.

The symbolic story concerns Roger, the first King of Sicily, who with his queen, Rossana, assists in a solemn religious ceremony given in a Byzantine temple. Rossana, in a mystic way, typifies the soul of the King, with its secret longings. During the religious rites, the voice of a pagan Shepherd is heard, who symbolizes the god of wild revels, Dionysus, inviting all to enjoy the pleasure of a free life. Rossana is fascinated by this appeal, but the priests and the fanatic throng of worshippers

cry out that the Shepherd be arrested and condemned for his sacrilege. The first act closes with this scene of conflict, which is dominated by the clear voice of the pagan singer.

The second act shows the palace of the king by night, where, with an Arabian Sage and his counsellors, he seeks to sit in judgment on the sacrilege. But the joyful song of Dionysus paralyzes the judgment of the King. And finally the Shepherd succeeds by his magic music in drawing Roger, Rossana and the Sage away with him to a fanciful paradise in the lower world. The finale of this act, in a dance rhythm, is one of the most animated portions of the opera.

The last act shows a sort of classic world in the Elysian Fields. Here Rossana, personifying the soul of the King, is transformed into a Maenad. She wanders by moonlight among the ravines where stands a sort of classic Greek

Moscow Musical Clock Plays Red Hymn

PARIS, Aug. 14.—In Moscow a Fifteenth Century musical clock, which formerly played church music, now strikes up the "Internationale" at regular intervals, states a dispatch to the *Paris Herald*. The clock was constructed in 1491. It was bought by Peter the Great.

a gala dance program was given in honor of the Sultan of Morocco. The first performance in France was given of "La Bayadère" by Marius Petipa, in which Olga Spessivtzeva was the star danseuse. This was found to be a sort of classic dance entertainment, with a scene laid on India's soil. Also on this program was a series of divertissements, including a "Ballet Espagnol," which had some vivid Iberian figures, as given by L. Petra Camara and Lola de Valence.

A ballet number seen recently on the program at the Champs-Élysées Music Hall was "The Vengeance of the Gods," somewhat amateurish in its choreography. The principal dancers were Mme. Nicolaevna and M. Oboukhoff. Music by Rimsky-Korsakoff, Borodin and Roussel was used.

A program of considerable novelty was that given by Edna Thomas, a singer from Louisiana, who delighted Parisians with her repertory of Negro spirituals and Creole songs. Good humor reigned in the audience, which found the street-cries, collected in the Southern United States by the singer, particularly remarkable.

Another recent recitalist was Rose Florence, a mezzo-soprano from California, who disclosed a voice of very agreeable timbre in works of the old and modern schools. Listed on the program were some vocalises of Handel, Schumann works—delivered with excellent sentiment—and, among moderns, the "Chevelure" of Debussy.

Violinist from America Plays for Roumania's Queen

SINAIA, ROUMANIA, Aug. 1.—Milan Lusk, violinist, of Czech descent but American residence, played in Castle Pelisor, the summer residence of the King and Queen of Roumania, before Queen Marie and her family recently. Mr. Lusk was also presented to King Ferdinand and Crown Prince Nicholas. The violinist was given an autographed portrait by Queen Marie, who expressed the wish to hear him again when she visits America in the near future.

"Leper's Flute" to Have Hearing

LONDON, Aug. 6.—A new British opera, "The Leper's Flute," libretto by Ian Colvin and music by Ernest Bryson, will be produced at Glasgow by the British National Opera Company in September. Oliver Bernard has designed the setting for the opera, the scene of which is Cape Town in the very early Eighteenth Century. Mr. Colvin wrote the play originally in blank verse. It is based upon a legend related to him by Jan Hofmeyr, the South African statesman.

theater. But with the rising of the sun, Roger awakes to find this vision of ideal joy and beauty the product of a dream. He has, however, learned the lesson of happy life and greets the glowing orb of day with joyful, outstretched arms.

A Modern Score

A modernist of much originality, and well known in America for his Symphony and Violin Sonata, among other works, Szymanowsky has produced an opera which is regarded as one of the best achievements in modern Polish music. The production at the Warsaw Opera was looked forward to with much interest.

The book of the opera, by the composer himself and M. Iwaskiewicz, was not so wholeheartedly praised, as it was deemed somewhat out of key with its aggressively modern score. But it provides plenty of opportunity for effective stage pictures.

Italian Music Publishers Meet in Florence

FLORENCE, Aug. 1.—Italian music publishers and theater managers held a recent conference in this city. A feature of the meeting was a vote by those participating to renew their association and to uphold the provisions of the confederation. The group is organized for the purpose of protecting their interests against infringement and of administering such matters as royalties on operatic and other musical works.

CUBA APPLAUDS FINE ORCHESTRAL EVENTS

Philharmonic Gives First Hearings — Native Music Heard

By Nena Benitez

HAVANA CUBA, Aug. 10.—The indefatigable conductor, Pedro Sanjuan, in his twenty-sixth subscription concert offered three novelties to our public.

The works played for the first time in Havana were: Carl Goldmark's Overture to "Sakuntala," Glinka's "Kamarinskaia" and the Prelude to "Hänsel und Gretel" by Humperdinck. All were finely performed, but the honors of the concert went, without any doubt, to Borodin's Dances from "Prince Igor," played by request wonderfully well. The concert opened with a Prelude and March from "Alceste" by Lully.

The ninth Concert of Cuban music was given at the Payret Theater recently, under the direction of Ernesto Lecuona. Several of his popular songs were sung by Tomasita Nuñez, Dora O'siel, Maria del Carmen Vinent and

others. Among these were "Andar," "Un beso," "Tengo una guajirita" and "Aqui está." Mr. Lecuona played a group of his latest dances: "Lola está de fiesta," "Mis tristezas" and "Futurista." The audience, which crowded the theater, was enthusiastic in its applause.

Arminda Schutte, a former pupil of Flora Mora, gave a piano recital at the Sala Granados on a recent evening. Her program consisted of Beethoven's Sonata, Op. 31, an Etude by Rubinstein, a Chopin group, a Spanish Dance by Granados, "Eroica" and "Vision" by Liszt.

On the previous evening the annual exercises of the Conservatory, directed by Flora Mora, were given at the same hall. Pupils from all grades showed real efficiency.

A concert in honor of Eugene Feuchtinger, director of the Chicago Voice Institute, was given by the Schola Cantorum of Cuba, under the able direction of its founder, Carlos M. Vallés at the Fomento Calatan recently. The program enlisted the co-operation of Julio Garcia Coronel, Nena Planas, and other local musicians.

Traviata" and "Madama Butterfly," was presented in the Municipal Auditorium by Kathryn Coffield, director of the Seven Arts Society, Aug. 17, as the second artist in the series of summer concerts. Mr. Bonelli was enthusiastically received by the audience, which included the leading musicians of the city. The opening number, "Eri tu" from "A Masked Ball" was dramatically delivered. A group of Italian and French songs included the "Danse Macabre" by Saint-Saëns, originally written as a vocal number. A group of German and Russian songs by Weingartner, Rubenstein, and Moussorgsky, and English by Dunne, Bridges, O'Hara and Oley Speaks, made up the rest of the program. Six encores were given. Raymond McFeeters, a dependable accompanist, further exhibited his excellent musicianship in two solos—"Nocturne" by Sgambati and "Viennese" Dance by Friedman-Gärtner. A. M. G.

CINCINNATI VACATIONS

Musicians Visit Various Summer Resorts—Concerts Are Given in Parks

CINCINNATI, Aug. 21.—Norma E. Gunkel and Lorette Riehl Luecke were chosen by the Board of Park Commissioners to sing at the Eden Park and Burnett Woods concerts on Aug. 8.

Mr. and Mrs. Philip Werthner closed their summer term in voice and piano on Aug. 9. They will reopen the Walnut Hills Music School on Sept. 15.

The Cincinnati Conservatory announces the return of Mieczyslaw Münz of the faculty.

Mrs. Eulass Crist, who completed her work in public school music at the College of Music this summer, is spending a short vacation in Quebec. She will also spend a few days in Toronto with Lillian Arkell Rixford, organ instructor in the College of Music.

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SUIT OVER FASCIST SONG HEARD IN ITALIAN COURTS

Tribunal of Florence Called on to Settle Argument Regarding Authorship of "Giovinezza"

LONDON, Aug. 15.—A civil suit is pending before the Tribunal of Florence in connection with the authorship of the Fascist song, "Giovinezza," according to the *Morning Post*.

The composer, Giuseppe Blanc, has sued the Florentine publisher, Manno Manni, maintaining that the latter has plagiarized the music which he wrote as a song in the operetta "La festa dei fiori," and that it was then sung by the Arditi and the Italian infantry during the war, becoming afterward the hymn of the Fascists.

In 1920, a contract was drawn up between these two men for the publication of the hymn. Later, however, Blanc, claiming that this agreement was invalid, charged Manni before the penal court with alterations, and affirmed that his music had been imitated. Manni maintains, on the other hand, his perfect faithfulness to the terms of the contract.

The Florence Court condemned Manni, but the Court of Appeals absolved him on the claim that his act did not constitute a breach of the law. Manni now insists, again, before the civil section of the Tribunal, that the music by Maestro Blanc was taken in part from a Swiss popular song, called "The Girls of Ementhal," and in part from a "Hymn of the Hoop," a Roman song, collected with other songs of Rome and published by Maestro Marchetti. The two songs have a refrain said to be identical with that of "Giovinezza."

Clergymen's Quartet Heard at Charles City

CHARLES CITY, IOWA, Aug. 21.—The Adelpian Male Quartet, consisting of four ministers who live in the East, gave a concert in the Central M. E. Church recently.

COLON APPLAUDS "CHENIER"

Muzio and Lauri-Volpi Are Among Fêted Artists of Series

BUENOS AIRES, Aug. 12.—In addition to the notable performances of "Nerone" and "Turandot" in the season directed by Ottavio Scotto at the Colon, the season has continued with many brilliant performances of standard works. Among the features were the reappearance of Titta Ruffo in the title rôle of Thomas' "Amleto," and the performances of Claudia Muzio and Giacomo Lauri-Volpi in "Andrea Chenier."

Miss Muzio fascinated with her vocal technic and dramatic portrayal of the part of *Madeleine*. She is especially qualified for this rôle. Mr. Lauri-Volpi won a considerable ovation from the Argentine public in his debut as *Chenier* for his volatile style and ringing tenor tones. Cesare Formichi, as *Gerard*, performed his dramatic rôle well. Gabriele Santini conducted.

Mr. Ruffo's resonant voice and highly dramatic portrayal were the especial features of the "Amleto" performance. Especial enthusiasm was roused by his ringing enunciation of the final phrase, "Spettro santo," with which the first act closes. The President of the Argentine Republic extended his personal congratulations to the artist. Graziella Pareto, as *Ofelia*, scored particularly with her touching aria, "Addio." The bass, Ezio Pinza, who will make his Metropolitan debut in the coming winter, was a forceful *Claudio*. Gino Marinuzzi conducted a superior orchestra performance.

In "Carmen" were heard Aurora Buades in the title rôle, Antonio Trantoul, as *José*, and Benvenuto Franci, as *Escamillo*. A young Argentinian so-

prano, Isabella Marengo, was the *Micaela*. All were cordially received. Santini conducted.

The appearance of Mr. Ruffo as *Scarpia*, in "Tosca," was another high light of the season. In the "Te Deum" at the end of Act I, he dominated the chorus and orchestra in a very stirring concerted scene, and was the recipient of unbounded applause.

Breitkopf & Härtel Moves Berlin Headquarters

News comes to MUSICAL AMERICA from Berlin of the removal of the branch of the firm of Breitkopf & Härtel in that city, from 21 Potsdamer Strasse to 21 A, Potsdamer Strasse. The firm has had its Berlin headquarters at the former address for twenty years, but the necessity for larger quarters has necessitated a move.

Musician Returns to Kansas City

KANSAS CITY, KAN., Aug. 21.—Lucile Brandenburg, supervisor of music at Fort Madison, Iowa, has resigned her position and returned to Kansas City. She intends to enroll for further study in either the University of Kansas, at Lawrence, or in Drake University, Des Moines. She is a graduate of Pittsburg, Kan., Normal and of Drake Conservatory.

Leading Musicians Hear Bonelli in Long Beach

LONG BEACH, CAL., Aug. 21.—Richard Bonelli, baritone of the Chicago Civic Opera Company, who is spending his vacation in Southern California, and will appear with the Los Angeles Grand Opera Association in October in "La

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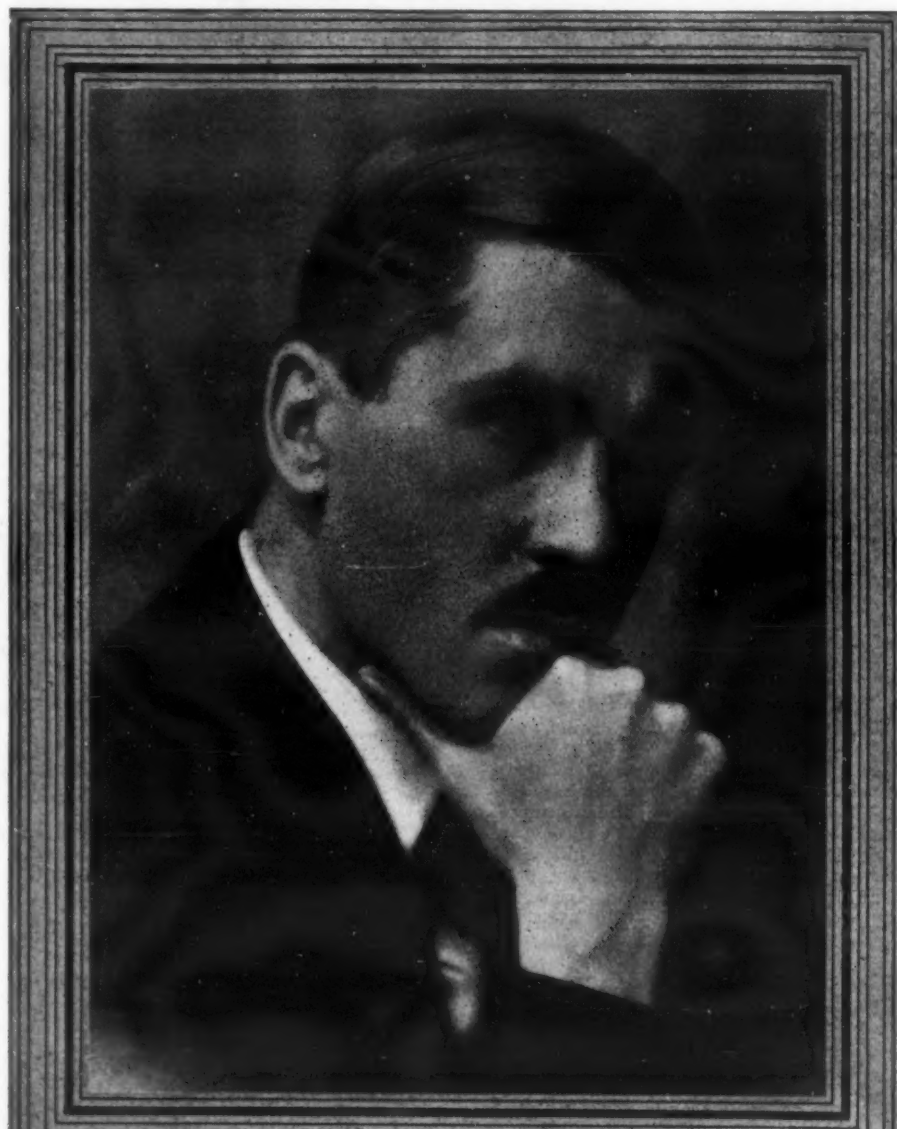
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NEW COURSES SEEN IN CLEVELAND LIST

Institute Catalog Mentions Special Study in Art Departments

CLEVELAND, Aug. 21.—Announcements for the coming year at the Cleveland Institute of Music are contained in the new catalog, just issued.

The faculty remains much the same, with a few additions in the piano, voice and theory departments. Heads of departments have been reappointed. They are Beryl Rubinstein, piano; Andre de Ribapierre, violin; Victor De Gomez, 'cello; John Peirce, voice, and Quincy Porter, theory.

Changes have been made in the curriculum and the school now offers courses which are comparable to the preparatory, graduate and post-graduate work in colleges. Four-year courses may lead either to teachers' certificates or to diplomas, and artist diplomas upon completion of the regular course.

An interesting feature deals with the new comparative arts course given by leading teachers of various arts in the city. Another announcement is of the opening of the new students' residence.

The comparative arts course aims to give music students acquaintance with the development of society and its arts. This course will be given by Arthur Shepherd of the Cleveland Orchestra, members of the Cleveland Institute faculty, Henry Turney Bailey, director of the Cleveland School of Art; Rossiter Howard, curator of the educational department of the Cleveland Museum of

Art; Clara Louise Myers, professor of English, Western Reserve University, and Eleanor Walter Thomas, assistant professor of English, Western Reserve University.

The Institute will open for its seventh season on Sept. 20. The orchestra school will again be conducted by leading members of the Cleveland Orchestra. Dalcroze Eurythmics will be taught by Gladys Wells and Doris Portmann, the department having been enlarged this season.

Through an affiliation with Western Reserve University, one or more academic subjects may be followed by Institute pupils, and full credit will be given toward the granting of a degree.

The two Institute orchestras will be conducted by Mr. de Ribapierre.

The dormitory quarters will be a floor of the new Allerton Club.

Head of American Conservatory in East

CHICAGO, Aug. 21.—John J. Hattstaedt, president of the American Conservatory, is spending August in the East. After visits in New York City, he will go to Poland Springs, Me. The conclusion of a successful summer term at the Conservatory permitted many of the faculty to begin their vacations. Adolf Weidig is spending the month in Hinsdale, Ill. Henry Purmort Eames is conducting a party of art and music lovers through Europe. Jacques Gordon is combining his duties at Ravinia, as concertmaster of the Chicago Symphony, with recreation at Highland Park.

Recitals Arranged for Reuter

CHICAGO, Aug. 21.—Rudolph Reuter, pianist, will make his fifth Aeolian Hall appearance on Oct. 22. Mr. Reuter has played on numerous occasions in other halls in New York, which is the city of his birth. This will be his first recital there since his recent successes in Europe. Among Mr. Reuter's engagements for next season is another extended series of lecture-recitals in Indianapolis, where he will also be heard as soloist in the Matinee Musical Series. The Woman's Club of Mason City, Iowa, has engaged him for Oct. 12.

West Point Band Leader Conducts Washington Concert

WASHINGTON, Aug. 18.—Lieut. Philip Egner, bandmaster and teacher of music at West Point Military Academy, was guest conductor on Aug. 13 at a concert given by the Army Music School Band at Walter Reed Hospital here.

A. T. M.

Mojica Plans Coast Tour

CHICAGO, Aug. 21.—José Mojica, tenor of the Chicago Opera, will tour the Pacific coast in October. His first appearances in the West were made with the Chicago Opera. Two years ago he sang *Pinkerton*, *Rodolfo*, *Alfredo* and the *Duke* with the San Francisco company, and was immediately booked for a concert in Oakland by Alice Seckles. Next October will be Mr. Mojica's first return to the coast. Among others of the young tenor's engagements is his third appearance in Decatur, Ill., within the three years in which he has been engaged in concert work.

Chicago Students Give Recital

CHICAGO, Aug. 21.—Thelma Holm Erickson, pupil of Glenn Dillard Gunn, and Frances J. Normand, pupil of Burton Thatcher, were heard in recital at the Gunn School Auditorium recently. Mrs. Erickson displayed a brilliant technical command of the piano, and a fine musical understanding in Chopin's C Minor Polonaise and eight Preludes, Sapellnikoff's Gavotte and the Dohnanyi Rhapsody in C. Miss Normand sang with good quality of tone and with evidence of careful training.

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Cara Verson Discusses Moderns' Art

CHICAGO, Aug. 21.—The development of an orchestral range of expression in contemporary piano music is one of its most significant features, according to Cara Verson, who, after several years spent abroad, returned to Chicago re-

in public respect," she adds. "Szymanowski is not always understood, but when people do recognize his aims, he ceases to become problematic. I don't believe as much could be said for such innovators as Hindemith or Stravinsky, so far as their reception by the public is concerned.

"Stravinsky's school has succeeded in developing a piano form equivalent to that of the symphonic poem for orchestra. In this group I feel that such composers as Hindemith, Schönberg, Szymanowski, Casella and Scriabin belong, if only because of their concern with form and structure. The Debussy branch, on the other hand, always seems to me to include the classicists of the modern school.

"A second phase of the modernist piano technic is the use of the pedal. The middle pedal on the American piano is indispensable in giving full sonority to modern works, and yet some Europeans have a marvelous way of contriving a similar sonority when playing the two pedal pianos abroad. One of the most notable of these, in my opinion, is Walter Gieseking, who squeezes the orange dry, no matter what he plays, but who, to my mind, excels in Debussy and Scriabin.

"One of the most striking features of modern music, however, is that in its search for new fields of expression, it has called upon the recital artist to extend the boundaries of his culture. Who could play Szymanowski's 'Metopes' in just style without understanding his reference to the square panels in a Doric frieze?

"It seems to me that courses of instruction in our schools could be laid out particularly in view of the varying needs of young pupils setting out for careers in given professions."



Photo by de Gueldre

Cara Verson, Chicago Pianist, Who Sees Interesting Developments in New Piano Literature

cently and stirred widespread discussion with a bold modernist program played in Kimball Hall.

Mme. Verson feels that the extension of emotion which modern piano music is undergoing is part of the new civilization upon which the world is embarking. "The multiplicity of color characteristic of the works of contemporary composers has, of course, brought a new piano technic into existence," she says.

Szymanowski, of all writers now attracting public attention, is the one who promises most in the field of piano literature, according to Mme. Verson. "Scriabin, of course, is also established

Scott Willits Joins Staff of American Conservatory in Chicago

CHICAGO, Aug. 21.—Scott Willits, an accredited exponent of Ottokar Sevcik's violin method, has been added to the faculty of the American Conservatory. Mr. Willits has been heard in concerts in many American and European cities, has been a member of the Chicago Symphony and has had much experience in string quartet playing and in conducting.

Voice Pupils Give Concert in San Francisco

SAN FRANCISCO, Aug. 21.—Four voice students of the Master School of Musical Art of California, Inc., gave an interesting program in the Emporium's Auditorium on Aug. 6. Those participating from the classes of Lazar S. Samoiloff, were Louise Niswonger and Laura Statska, sopranos; Margaret O'Dea, contralto, and John Uppman, baritone. Andrew Kostelanetz was the accompanist.

M. M. F.

Chicago Pianist Fulfills Bookings

CHICAGO, Aug. 21.—Betty Baldwin, pianist, pupil of Cecile De Horvath, is playing on eastern vaudeville circuits, having been heard at Keith's in Philadelphia for several weeks during the Sesquicentennial, and also in Baltimore and Washington. In the Capital she was presented to President and Mrs. Coolidge.

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Assortment of All Things Found in Week's Novelties

By SYDNEY DALTON



SEEKERS after novelties for the coming musical will find some of interest in this week's offering of new music.

Vacation days are the time when musicians can turn their attention to adding unfamiliar numbers to their répertories. Therefore, they will find in the following reviews organ pieces, songs, piano numbers of European and native publication, a one-act opera and transcriptions for the violin.

T. Tertius Noble has continued his series of Choral Preludes by adding one on the tune "Dundee" and another on "Picardy" (Arthur P. Schmidt Co.). Those organists who have seen his previous numbers in this series will probably need nothing more than the titles to awaken their interest, because Mr. Noble uses these hymn-tune themes in an able and interesting manner. His idea is, evidently, to make them available for church use, giving them sufficient dignity and restraint for the occasion, without detracting from their musical vitality. This he has succeeded in doing, and he has combined it all with a skill in writing for the instrument that will immediately appeal to all organists.

A One-Act Opera by S. R. Avery

"Cupid's Night Out," a whimsicality in one act, as the authors call it, is a particularly enjoyable little work, by Frederic Kamman, who furnished the text, and Stanley R. Avery (Oliver Ditson Co.). It deals with the efforts of a young bachelor to win the favor of the girl next door. He is mistaken for a burglar, but recognized eventually as a suitable prospective husband. Mr. Avery's music is tuneful throughout. Written in a light and semi-popular manner, it is easy to sing and vocally

agreeable. The few ensemble numbers, sung by choruses of boy friends of the hero and girl friends of the girl next door, are in no way taxing. The text contains many humorous situations and lines, and the musical numbers are interspersed with dialogue. There are eleven principals in the cast, and the setting is so simple as to be feasible under almost any conditions.

Piano Pieces by Trygve Torjussen

There are a number of new piano pieces from the pen of Trygve Torjussen. Two of them, published separately, are entitled "Forest Sprites" and "A Pastoral Scene" (Arthur P. Schmidt Co.). There is also a book of nine numbers from the same composer and publisher. While there is much variety in them, there is, nevertheless, ample evidence, musically, that they come from the same source. Mr. Torjussen is a tuneful composer and he knows very well how to write for the piano. His thoughts are neither weighty nor particularly original, but he uses them with skill.

A Serenade for Piano by G. Samazeuilh

It is not often that one finds a piece written, primarily, for the guitar, that turns out to be so attractive that it finds its way into versions for piano solo, cello and piano. This, however, is what a Serenade, by Gustave Samazeuilh (Paris: A. Durand & Cie.; New York: Fine Arts Importing Corp.), has done. And it deserves it, because there is much of charm and freshness about it. Without being too difficult of comprehension, it is, nevertheless, quite modern in texture, and the composer's idea is well worth the transcription, which pianists will be glad to use.

Lemare Writes Organ Aubade

An organ number, "Aubade," by Edwin H. Lemare, put out from the Schmidt press, has the melodic facility that is usually to be found in this composer's work. It offers opportunity for striking registration, and the organist who uses his imagination in this respect will be able to make it very effective.

A New Song by Florence Aylward

Florence Aylward has written several songs that have achieved such popularity that her name is almost a household word. But of late we have not seen many new songs bearing her name. Therefore, her many admirers will be glad to hear of one of recent issue, entitled "Kingscups and Daisies" (Oliver Ditson Co.). It possesses all the old-time Aylward tune-

fulness, with lightness, ease and catchiness, that go to make up a first-class ballad. It deserves to be popular, and probably will be.

Styles in French music change with each variation of the franc—and not infrequently they fall about as low in value. But, fortunately, there are stabilizing influences, and one of these is Vincent d'Indy. He may not be a heaven-storming genius, but he combines remarkable musicianship with ideas that are far from being commonplace. A recently published "Thème varié, Fugue et Chanson" for the piano (Paris: Rouart, Lerolle



Vincent d'Indy

& Cie.; New York: Fine Arts Importing Corporation) is really a notable work in its way. It has about it a breadth and reach that are somewhat out of the ordinary in present-day piano music. Mr. d'Indy seems to have something in common with César Franck: it is not

so much a matter of form or manner as it is of intellectual austerity mixed with emotion that never for an instant strays toward the sentimental. Certainly, there is vitality as well as consummate skill in these pages.

Bizet, Grieg Transcribed for Violin

Bizet's Menuet from "L'Arlésienne" Suite No. 1 has been transcribed so many times that one is surprised that there still remains room for further versions. However, N. Kassmann has made a transcription of it for the violin and piano (Carl Fischer) that may give it new impetus. The piece has grace and suavity, as well as melodic interest, and these features are retained in Mr. Kassmann's rendering.

Joseph Achron has added Grieg's Scherzo-Impromptu, Op. 73, No. 2, to his well-made transcriptions for violin and has dedicated it to Jascha Heifetz. This, too, is a Fischer publication, and one that well deserves to be used by concert violinists. In changing its instrumental idiom, nothing of its original worth has been lost.

COBURG, GERMANY, Aug. 14.—A performance of "Euryanthe" was recently given here. The opera was scheduled for a subsequent performance at Stuttgart. The version is the new adaptation by Erik Band.

SALZBURG AUDIENCE APPLAUDS 'CELLIST

Recognizes Work of Rozsi Varady, Playing With Vienna Philharmonic Society.

By LINCOLN EYRE.

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SALZBURG, Aug. 15.—Miss Rozsi Varady, a young Hungarian cellist, achieved a musical success at this year's Salzburg Festival by her performance at the first orchestral concert given by the Vienna Philharmonic Society in the Festspielhaus this morning. The orchestra was capably conducted by Clemens Krauss.

Miss Varady played compositions by Haydn with a sure and graceful artistry that won her the spontaneous applause of a large and critical audience. She used one of the most famous cellos in the world, that made for the royal family of Saxony in 1615 by Antonio Amati.

Miss Varady expects to pay another visit to the United States this Winter.

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Noted English Choir to Visit Canada

LONDON, Aug. 15.—The Canadian Government has invited the choir of St. George's Chapel, Windsor, to visit Canada in January next, to give programs of English church music until Easter. The dean of Windsor travels with the choir, together with Dr. Fellowes, the musical director.

LA SCALA ORCHESTRA IS LED BY WALTER

Appears as Guest in Series of Summer Concerts with Success

MILAN, Aug. 1.—A recent guest to appear with La Scala Orchestra in its series of summer concerts was Bruno Walter, noted opera and symphonic leader, who is remembered for his guest appearances with the New York Symphony.

Mr. Walter, making his local debut, won a real success, though his baton style was somewhat less emotional than that to which Italian audiences are accustomed. The program included Respighi's "Fountains of Rome."

But the foreign guest was perhaps at his best in classics, such as the "Eury-anthe" Overture and Mozart's Symphony in D. In the latter work particularly he showed his serene command of the master's graceful style to advantage.

A virtuoso piece of the concert was Strauss' "Don Quixote," which ended the concert, being very effectively performed. The cello solo, played by Signor Martineghi, was a feature of the performance. The applause was cordial.

Pupils' Recitals in Long Beach

LONG BEACH, CAL., Aug. 21.—Ethel Burlingame Fleming presented two advanced violin pupils, Ralph Ryan, and Charlotte Garlick, in an ambitious program recently. Good tone production and intelligent interpretation marked their work. The accompanists were Elizabeth Garlick and Amorita Fauver. Miss Fauver also gave a piano solo. Elizabeth O'Neil presented pupils in a studio recital July 30 Grieg, Mozart and Bach were represented on the program. Ada Potter Wiseman's pupil, Beaumont Smith, baritone, sang for the De Molay Chapter, and for Community Service in July. A. M. G.

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Manchester Union Ruling Makes Broadcasting Impracticable

MANCHESTER, ENGLAND, Aug. 5.—Although the famous Hallé Orchestra of Manchester has enjoyed a distinguished artistic success, under Sir Hamilton Harty, and has been in the main self-supporting, there has recently been a series of minor difficulties, owing to a musicians' union decision.

The Hallé Society was last season only able to pay its way by the help of broadcasting fees and there will be no income from this source next season, as the British Broadcasting Company refuse to countenance the demand of the orchestral musicians to be paid an extra fee when the Society's concerts are broadcast. The Society has, therefore, been unable to make an agreement with the British Broadcasting Company for a continuance of their collaboration.

Sir Hamilton on the issue raised by the musicians' action, says that the keeping of a first-class orchestra in being in

this country is a difficult business. The Society is not in any way a profitmaking concern, and every penny made by its concerts goes back without deduction to those concerned in the performance of the music.

The gradual depletion of the Society's guarantee fund is causing the committee to discuss the idea of raising an endowment fund of £1,500 to £2,000 to replace it. The Society's income last season was £16,430 from sixty-nine concerts, of which twenty-one were given in Manchester and forty-eight in other parts of the county. For the services of orchestra and conductor £10,134 was paid.

NEW BRITISH WORKS HAVE FIRST HEARING

Keats Ode Is Subject of Score by Fogg—New Foulds Pieces

LONDON, Aug. 3.—The younger school of British composers was represented in a recent concert given under the auspices of the British Broadcasting Company at the New Chenil Galleries.

Eric Fogg's setting of Keats' "Ode to a Nightingale" had its first concert performance in London. The delicate stanzas of the poet were a somewhat ambitious subject for the concert room, and the music of Fogg, though atmospheric, hardly matched their charm. Dale Smith, baritone, sang the text, accompanied by a string quartet and by Sidonie Goossens, harpist.

Two works by John Foulds, "Aquarelles" and "By the Waters of Babylon," were sturdier compositions. The com-

Charles Previn Changes Bâtons in St. Louis

ST. LOUIS, Aug. 7.—Charles Previn, present conductor of the Missouri Theater Concert Orchestra, will leave that post this week to take charge of music at the Ambassador Theater. David Silverman, for the past ten years leader of the West End Lyric Orchestra, will succeed Mr. Previn at the Missouri.

S. L. C.

Municipality of Milan Buys Teatro Lirico

THE movement in Italy to nationalize the leading opera houses of the country has recently had a new illustration in the city of Milan. Here the municipality has purchased the old Teatro Lirico. This theater was owned by private interests, the largest holders being the publishing firm of Sonzogno. The price is reported in dispatches from Italy as 9,000,000 lire.

poser has given emotional effect to the first, which is suggested by a series of water-colors. The second number is based on Blake's poem, and effectively utilizes quarter-tones.

SEATTLE HEARS GARRISON

Musicians Are Honored by Cornish School and Art Society

SEATTLE, Aug. 21.—Mabel Garrison was presented by the Associated Students of the University of Washington as one of their summer artist attractions. The large audience included many out-of-town visitors. Mary Marshall was at the piano.

Arthur J. Hubbard, guest teacher at the Cornish School this summer, was guest of honor at a reception given at the School.

A former pupil of Mr. Hubbard, Wadsworth Provandie of Louisville, Ky., sang in recital at the Cornish School.

Honoring Mrs. J. W. Burgan, president of the Spokane Musical Art Society, the Washington Federation of Music Clubs gave a luncheon which was presided over by Helen Crowe Snelling, State federation president.

After an absence of two years, Herman Horn, tenor, returned for a short stay and gave a commendable concert in the First Christian Church, assisted by Karl Horn, violinist, and Marvin W. Brain, pianist. DAVID SCHEETZ CRAIG.

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EYVIND LAHOLM, tenor, Wiesbaden Opera.

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HERBERT SARGENT, tenor, successful debut at Palianza, Italy, as Ernesto in Don Pasquale.

Progressive Series Takes Sizeable Forward Strides

[Continued from page 11]

Not only were all his lectures on composers and their works interesting, but it was a pleasure to hear him play many of his own compositions, in addition to the compositions of other composers, which illustrated some point he was discussing.

Through his wide experience as teacher and editor, Mr. Johnstone has an intimate knowledge of the needs of both the piano and the public school music teacher.

Supporting Mr. Johnstone was a faculty composed of Eugene M. Hahnel, supervisor of music in the public schools of St. Louis; Harriette H. Stuart, Mary Waldron Schaberg, Hilda A. Forsberg and Mary Pearson, members of the faculty of the Progressive Series Teachers' College. These instructors are favorably known throughout the country. The normal was under the management of R. E. Stuart.

During the summer session two recitals were given, by Ernest R. Kroeger and Robert Braun, under the auspices of the Progressive Series Teachers' College.

Similar Plans Followed

The lesson plans were the same in all the normals as those given in the St. Louis Normal, giving a great uniformity in all the work. Two geographically extreme sectional normals were those held in Seattle and New York. The Seattle Normal was held from July 5 to Aug. 7 and had on its faculty Louis Victor Saar, Lola Stone-Evans and Virginia Claggett. It was larger than any of the previous normals given on the Pacific Coast. The New York Normal was given by the summer school of New York University during its session from July 2 to Aug. 13, and was under the direction of Julia Broughton. Students completing this normal were given eight hours certificate credit by the University.

Not only during the vacation months is this constructive work being carried

on; regular teachers' training courses are conducted during the year, from September to June, by the Progressive Series Teachers' College in St. Louis. During the past two years students from fifteen States and Canada have attended this school. The institution is specializing in professional training in music education. The curriculum embraces an unusually complete course in musical subjects, including school music for grade schools. In addition, courses in English, general psychology and child psychology are given for the College by members of the faculty of Washington University. The College is a member of the National Educational Association.

In conjunction with the Progressive Series Teachers' College is the Progressive Series Piano Studios, a preparatory music school, with an attendance of more than 350 St. Louis students. Before any methods of teaching are offered in the normal courses, they have been thoroughly tried and proved successful in this preparatory school.

Louise Homer Sings at Cedar Falls

CEDAR FALLS, IOWA, Aug. 21.—Louise Homer gave the closing concert in the entertainment course of the Iowa State Teachers' College recently. The audience filled the large new gymnasium to capacity. The concert was one of the most delightful ever given here. One of the numbers sung by Mme. Homer was of special interest. This was "A Fairy Boat," composed by Edward Kurtz, of the State Teachers' College music faculty. Mme. Homer repeated it in response to continued applause. Another number that met with special favor was Ganz's "What Is Love?" Two songs by Sidney Homer were in the third group. The first group included "Long, Long Ago" and, as an encore, "Calm as the Night." Ruth Emerson accompanied. B. C.

WASHINGTON.—Richard W. Tretchel, who for some time has been director of the band of the Thirteenth Engineers at Fort Humphreys, Va., has been ordered to report to Fort D. A. Russell, Wyoming, for duty with the Seventy-sixth Field Artillery Band.

Esther Lundy Newcomb Spends Sportsman's Rest at Resort in Michigan



© Fernand de Guedre

Esther Lundy Newcomb

CHICAGO, Aug. 21.—Esther Lundy Newcomb, soprano, has left Chicago for a vacation to be passed at Palisades Park, Mich. While resting there, she will devote some time to her next season's programs, and will polish some of the translations she has already made for her New York program, to be given next fall.

Riding will provide her with the major portion of her exercises. She has ridden from her earliest childhood, and cannot remember a horse she has failed to manage. She is especially fond of riding in the mountains, and has toured the Rockies and the hills of Kentucky

and North Carolina on horseback. She likes a straight-away, too, such as those around French Lick, where she is a yearly visitor, for upon these she can enjoy a wider variety of gaits.

Mrs. Newcomb will also scour the Michigan countryside for rare pieces of old glass. One example she especially wishes to find is the "Dew-Drop," to match an exceedingly rare early American water pitcher, which is part of her interesting collection. In this collection she already has as prized possessions an American topaz "snake-skin" plate, a small Swedish gold luster glass creamer, and an American pressed-glass compote, with a unique etching, for which alone she has already been offered several hundred dollars. Other rare American, Austrian and Swedish pieces are numbered in her catalogue.

Another hobby enjoyed by this Chicago soprano is the search for new postage stamps to add to a large collection. New stamps from the Balkans, and French and German colonies are among her recent acquisitions.

Mrs. Newcomb's engagements for next season include appearances in New York, Boston, Philadelphia, Pittsburgh, Williamsport, Mexico City and Monterey, Mexico. She will devote part of next season to teaching, being a member of the faculty of the Cosmopolitan School of Music in this city. She will also receive a number of students in her studio at her home, "West Gate," La Grange.

Cincinnati College Enlarges Building

CINCINNATI, Aug. 21.—The College of Music has grown to such dimensions since Adolf Hahn has been its director that remodeling and enlargement of the building have become necessary. This work will be accomplished this summer, and the changed and improved structure will be in readiness for the fall term. The public school music department of the College this summer showed an increase of 41 per cent over past years. Sarah Yancely Cline is principal of this department.

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PITTSBURGH GREET'S OUTDOOR SOLOISTS

Church Music of Local Composer Given in His Honor
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By Wm. E. Benswanger

PITTSBURGH, Aug. 21.—The second outdoor concert of the Pittsburgh Festival Orchestra was given at Forbes Field recently. Sixty-five men, under the direction of Charles Marsh, played a meritorious program and pleased a large audience. The soloists were Vera Kaighn Nirella, soprano, and Giuseppe Giobbe, violinist, both of whom were warmly greeted.

The program consisted of the Overture to "William Tell," Strauss' "Tales from the Vienna Woods," the Romance from the Second Violin Concerto of Wieniawski, Luigini's "Egyptian" Ballet Suite, excerpts from "Carmen" and "The Fortune Teller," and arias from "Pagliacci" and "Tosca."

On Aug. 1 a program of church music by Adolph M. Foerster was given in Grace Reformed Church. The venerable Pittsburgh composer was present to hear a worthy rendition of some of his most valuable works. This is the second program of Mr. Foerster's compositions to be played here within a few weeks, as the Musicians' Club previously had submitted a long program of varied numbers, ranging from songs to string quartets.

The Max Shapiro String Quartet is now under the Nielson management. The quartet is re-engaged in Pennsylvania and the neighboring states of Ohio and West Virginia. During June this organization rehearsed Casella and Szymanowski quartets.

Community Singing in Long Beach Hotel

LONG BEACH, CAL., Aug. 21.—A new departure in musical programs for the entertainment of guests is the community singing each Tuesday night in the salon of the Hotel Virginia. Col. Charles R. Drake, resident owner of the hotel, has engaged William Conrad Mills, director of the First Methodist

Episcopal Church Choir, to conduct the singing, with Mae Gilbert Reese as accompanist. Competition in singing the state songs of the various guests, brings out great enthusiasm. Members of Mr. Mills' vocal class are soloists. Theodore Arbeely, baritone, pupil of Mr. Mills, has been singing with the Jack Russell Musical Comedy Company; during its long engagement in Hoyt's Theater, and is now in San Francisco with the company. Other pupils are David L. Hutton, recently appointed director of music in Belmont Heights Methodist Episcopal Church; Elizabeth Van Etten, mezzo-soprano, soloist at Belmont Heights Church, and Ruth Burdick Williams, soprano, fulfilling engagements in several Southern California theaters. Mr. Mills presented several pupils in a program for community service in the Municipal Auditorium, Aug. 2, and in Bixby Park, Aug. 1. A. M. G.

EVENTS IN BERKELEY

Artistic Recitals Provide Interest for Summer Concert-Goers

BERKELEY, CAL., Aug. 21.—The series of recitals given by Radiana Pazmor, in the Berkeley Playhouse have revealed the seriousness and artistry of this young California contralto. Miss Pazmor's programs have featured many numbers hitherto unheard in the West, her modern French contributions being of especial interest.

The "Half Hour of Music" in the Greek Theater on a recent Sunday was given by Margaret Tilly, English pianist. Her most interesting program was given with a brilliancy of technic and beauty of touch, delightful to her hearers. The program was made up of numbers by Chopin, Schumann, Debussy, Ireland and Albeniz.

Mabel Frisbie Adams appeared recently in a song recital at the Claremont Hotel, under the management of Elsie Cross. Throughout the difficult program Mrs. Adams sang with a charm of manner and musicianship that displayed her lovely lyric voice to great advantage. She was assisted by Margaretha van Loben Sels at the piano. Mme. Sels contributed two solo numbers, besides giving splendid support to the singer. M. C. M.

Harold L. Butler, Dean of Syracuse College, Completes Lecture Series

(Portrait on front page)

HAROLD L. BUTLER, dean of the College of Fine Arts, Syracuse University, and president of the Music Teachers' National Association, has just finished a course of two lectures at Columbia University on "Interpretation of Standard Song Literature" and "The Teaching of Singing." These lectures attracted a large number of students and were so successful that Dean Butler has been invited to return to Columbia for the summer of 1927.

Dean Butler, who is also vice-president of the National Association of Music Schools, has had a wide and varied experience in music education. Trained in Chicago, New York, Milan and Paris, he has spent twenty-nine years in three universities: Valparaiso University, where he was head of the music department for five years; Syracuse University, where he was head of the voice department for eleven years; Kansas University, where he was dean of the School of Fine Arts for eight years, and finally three years as dean of the College of Fine Arts at Syracuse University.

During this time, Mr. Butler has given between 600 and 700 recitals. For two years, he was one of the principal basses of the Castle Square Opera Company, then appearing in the American Theater in New York. The basses who alternated with him during this time were Herbert Witherspoon and Joseph Regneas.

Mr. Butler has given a number of addresses on music education topics and has also written a large number of articles for the various music magazines.

Among the noted graduates of Syracuse University who have studied with Mr. Butler are Hallie Stiles, soprano, who made her debut at the Opéra-Comique in Paris last February and has

been engaged on a three-years' contract for principal soprano roles at that theater; and Richard Bonelli, one of the principal baritones of the Chicago Opera Company.

Announces College Plans

The College of Fine Arts, established in 1873, is one of the oldest and best known of the large music schools of the country. The voice faculty of seven teachers, all fine performers, and experienced instructors, is at present the strongest the College has ever had. Other departments will be strengthened this coming year by the engagement of Tina Lerner, Russian pianist, and Dr. Jacob Kwalwasser, an outstanding figure in the public school music field.

Dean Butler also announces the return of Belle L. Brewster, who has spent a year's leave of absence studying in London with Sir Georg Henschel.

One of the outstanding features of the work at Syracuse University is its fine radio programs, given by the faculty and advanced students of the College of Fine Arts, and broadcast every Thursday evening, during the college year from 7.45 to 9.00 over WGY in Schenectady; WFBL, Syracuse; WCAD, Canton; WHAM, Rochester, and WMAK, Buffalo.

The coming year promises to be one of the best in the history of the College of Fine Arts. Already a large class of entering freshmen has been accepted, and a number of advanced and experienced music teachers have entered for work toward the degree, master of music.

Charles Young Visits Pacific Coast

CINCINNATI, Aug. 21.—Charles J. Young concluded his summer teaching recently and has left for a trip to California. He will return to the city on Sept. 5.



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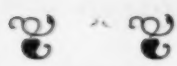
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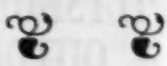


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UNIQUE MUSEUM PLANNED FOR NEW GALLO THEATER

Opera Relics Will Add Novel Touch to San Carlo Impresario's Institution

An unusual appeal is made by Fortune Gallo, impresario of the San Carlo Grand Opera Company, in connection with the building of his new \$2,000,000 opera house-theater in New York, the construction of which is already under way. Mr. Gallo announces that he will establish in his new theater an unusual "grand opera museum" and asks that those who possess interesting relics of the early days of opera in America, loan them for display, in what he hopes will be the most complete exhibit of its kind in this country.

Mr. Gallo plans to devote an entire room of unusual size to the displaying of interesting exhibits marking the progress of grand opera during its century of existence in the United States. Not only will the early days of the French opera in New Orleans, and in New York be represented by old playbills, photographs of the theaters, artists and scenes from the operas be on display, but the history of all the important operatic ventures and organizations since those days will be included. Miniature stage sets, costume models, historic exhibits from important performances will also be seen.

The exhibits will be available, without charge, to music students and classes from schools and colleges.

The Metropolitan, Chicago and other operatic organizations will be requested to co-operate with Mr. Gallo in assembling this exhibit, and it is possible that a small library of reference books on operatic and musical subjects may be included in this museum also.

McClanahan Returns From Miami Course

Richard McClanahan has returned from giving a six weeks' course in piano playing and teaching at the Conservatory of Miami, Fla., and is now presenting a short course of ten lectures, amplified by individual lessons for the teachers of Effa Ellis Perfield's summer class in musicianship in New York. Mr. McClanahan will remain at Mrs. Perfield's until Aug. 20, and will then take a holiday till Sept. 20. Mr. McClanahan will be occupied at the Riverdale School of Music, of which he is director, after Oct. 4. He is an exponent of Tobias Matthay's principles.

Witmark Represented in School Exposition

Among the publishers represented at the Annual Exposition of School Music Materials in Aeolian Hall from July 12 to 16, was M. Witmark & Sons.

Heughan Scores in St. John's Recital

ST. JOHN'S, NEWFOUNDLAND, Aug. 11.—William Heughan, Scotch bass, gave one of the finest recitals ever heard in St. John's, recently in the Nickel Theater. His arias included the "Pagliacci" Prologue and "Il Lacerato Spirito" from "Simon Boccanegra." Particular favorites among his other numbers were

Moussorgsky's "Song of the Flea" and Schumann's "Two Grenadiers." At the conclusion of his program, the audience, at Mr. Heughan's request, arose and sang "Auld Lang Syne" with him. Mr. Heughan's artistry throughout was of the most thrilling satisfaction. He was considerably aided by the piano accompaniments of Gladys Sayer.



Frantz Proschowsky and His Pupil, Lora Lulsdorff McCartney

AFTER bringing to a close two of his most successful summer sessions, at the Mac Phail School of Music, Minneapolis, and at the Gunn School of Music and Dramatic Art, Chicago, Frantz Proschowsky, eminent New York teacher of singing, will reopen his New York studio on Sept. 1. A number of prominent concert artists and teachers worked under Mr. Proschowsky in these summer classes, among them being Lora Lulsdorff McCartney, contralto of Minneapolis, about whose talents Mr. Proschowsky speaks enthusiastically. Mrs. McCartney is well known in the Northwest as both concert and church singer. She has studied under Mr. Proschowsky for the past two summers and is so much impressed with her own improvement in voice and technique since coming under his guidance, that she plans to spend part of the coming winter coaching her new programs with him in New York. While in the East, she will fulfill a number of concert engagements.

Gunster Wins Greenville Hearers

GREENVILLE, S. C., Aug. 21.—Fredrick Gunster, tenor, who recently completed a series of successful recitals be-

fore summer sessions at various colleges in Texas and Louisiana, appeared in concert before the annual Baptist Summer Assembly, Sept. 27. Mr. Gunster's opening group, sung to organ accompaniment, included "Worship of God in Nature" by Beethoven, "How Many Hired Servants of My Father's" from Sullivan's "The Prodigal Son" and "Ombra mai fu" by Handel. These were presented with fine musicianly understanding and appreciation. Another group of four numbers, "Aubade" by Lalo, "In Summer Fields" by Brahms, "Thou Art Like a Flower" by Schumann and "The Princess" by Grieg, was greeted by storms of applause and to this group Mr. Gunster gave as an encore, "The Long Aid Blue." The printed program included nine other numbers. These were interspersed with numerous encores demanded by an appreciative audience, which fully recognized the superior ability of the artist. The concert proved one of the most enjoyable musical events given in this city this season.

Cecilia Hansen Re-Booked in Holland

Cecilia Hansen, violinist, is now in Holland fulfilling a special engagement with the orchestra at Scheveningen. Because of her popularity in Holland, Miss Hansen has been re-engaged to play with the Concertgebouw Orchestra in Amsterdam on Nov. 11, and with the Residente Orchestra in The Hague on Nov. 14. Her final appearance prior to sailing for this country will be in Amsterdam again on Nov. 19. Miss Hansen's first recital in America will be given on Nov. 29 in London, Ont.

Sergei Klibansky Returns to New York

Sergei Klibansky, vocal instructor of New York, who has been successful as one of the master teachers in the summer school of the Chicago Musical College for several years, has returned to New York, where he will teach throughout the remainder of the summer at his studio, taking only week-end vacations. Mr. Klibansky was offered a renewal of contract for the next three years, but declined it because of other plans which have been made.

Hutcheson Engaged to Play at "Sesqui"

Ernest Hutcheson has been engaged for an appearance, on Aug. 31, with the Philadelphia Orchestra at the Sesquicentennial. He will play the Tchaikovsky B Flat Minor Concerto, Frederick Stock of the Chicago Orchestra, conducting. Mr. Hutcheson's opening engagement next season will be at the Worcester Festival, followed by an appearance in Washington, at the Chamber Music Festival sponsored by Mrs. Frederick S. Coolidge.

SOPRANO IN DEBUT

Margaret Schilling Heard at Capitol—Ballet Numbers Have Interest

An unusual musical program has been arranged by Maj. Edward Bowes to supplement the film production at the Capitol Theater. Margaret Schilling, lyric soprano, makes her debut with "Little Orange Blossom," a composition written by Dr. William Axt of the Capitol staff. Ten members of the ballet corps assist Miss Schilling in this feature.

"Pastorale" is the designation for a cycle of three numbers, which includes Celia Turrill, mezzo-soprano, in Grieg's "To Spring"; Lora Foster and John Triesault, assisted by the ballet corps in a fanciful ballet, and Miss Turrill and Miss Schilling singing "Auf Wiedersehen" by Sigmund Romberg, as a duet. Chester Hale, ballet master, has arranged the choreography for the above two numbers and Arthur Knorr, art director, has designed artistic new settings. The orchestra, under David Mendoza, plays the Overture to "Semi-ramide."

Second Concert At Henry's Summer Studio

BENNINGTON, VT., Aug. 19.—The second concert of this season was given in "The Yellow Barn," the studio of Harold Henry, by Arthur Kraft, tenor, and Max Pollikoff, violinist, with Mr. Henry joining with the violinist in a spirited performance of the Grieg Sonata, Op. 8. The program was admirably arranged, and the beautiful voice and polished art of Mr. Kraft, and the technical skill of Mr. Pollikoff alike aroused the audience to great enthusiasm. Beautiful accompaniments were played for both artists by Mildred Couper, a pupil of Mr. Henry. B. A.

Harry Farberman Completes Successful Season

Harry Farberman, violinist, has fulfilled a successful season of about fifty concerts and has been re-engaged in every city in which he played. He has already appeared twice in many centers this summer, and will return for a third appearance in the fall. Mr. Farberman is at present resting and preparing for the new season, which will begin for him on Oct. 1.

Borisoff to Return to New York in Fall

Josef Borisoff, violinist, has been teaching in Hollywood this summer, and also preparing repertoire for his concerts with Alfred Mirovitch, pianist. Mr. Borisoff returns to New York in September and is scheduled to depart for the Orient about Dec. 1.

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An informal reception was given in the Fifty-eighth Street Branch of the Public Library, when an outline of the aims of the Institute and the circumstances which suggested its foundation were given by the director and other speakers. Among those present was Mrs. Julian Edwards. G. F. B.

Charlotte Lund To Give Opera Series

Charlotte Lund, soprano, assisted by N. Val Pavey, pianist and baritone, will give a series of five operatic recitals in the Princess Theater on Sunday evenings, Nov. 14, Dec. 5, Jan. 9, Jan. 30 and Feb. 20. The novelties and revivals of the Metropolitan Opera Company will be given, including "The King's Henchman" by Deems Taylor, "Turandot," "Mignon," "Manon" and a miscellaneous operatic recital. The order of presentation will be determined by the date of the Metropolitan premieres.

Recitals Given at American Institute

The American Institute of Applied Music has been the scene of several events of musical importance in recent weeks. Gwilym Anwyl, tenor, assisted at the piano by William Fairchild Sherman, gave a recital on Aug. 4. Anastasia Nugent appeared in a program of piano music on Aug. 11. Kate Chittenden, dean of the faculty, sailed from Montreal on Aug. 7 on the Regina for a six weeks' tour of the Scotch lakes, accompanied by Annabelle Wood of the faculty.

George Meader to Give New York Recital

George Meader, Metropolitan Opera tenor, who since the close of the opera season in Baden-Baden, where he sang leading rôles under Artur Bodanzky, has been vacationing in Europe, at present in Stuttgart, will give his annual New York recital in Aeolian Hall on the evening of Oct. 25.

Heifetz Cancels Mexican Engagements

On account of the present religious and political upheaval in Mexico, Jascha Heifetz has canceled his engagements for several concerts during September in Mexico City. He is at present visiting his teacher, Leopold Auer at Lake Placid.

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FRIEDA HEMPEL, soprano, will return to America the first week in October and begin a concert tour when she opens the Forty-eighth Annual Choral Union Series conducted by the University of Michigan at Ann Arbor with a recital on Oct. 18. Mme. Hempel, who has been spending the summer in Europe, will give her annual New York concert on Nov. 5, following which she will tour the Atlantic and Southern states. She is to depart from her Jenny Lind repertoire next season, and will appear only in straight song recitals. Mme. Hempel is "snapped" above in Carlsbad.

Jules Falk and Marie Tiffany Applauded At Steel Pier Concert

ATLANTIC CITY, Aug. 23.—Jules Falk, violinist, and Marie Tiffany, soprano of the Metropolitan Opera Company, appeared in joint recitals in the Steel Pier Ballroom yesterday afternoon and evening. Mr. Falk was in fine form and distinguished himself in the G Minor Suite of Eccles, the D Minor Concerto of Wieniawski, and works of Bach, Arensky, Rimsky-Korsakoff, Chaminade, Popper-Halir and Schubert-Wilhelmj. Miss Tiffany was enthusiastically received in a group of Grieg songs and in arrangements of Hughes, Bibb, Kramer and Sibella. Leroux's "Le Nil" with obligato by Mr. Falk, was one of the high spots of the day.

Grace Leslie Re-engaged for Durham

The University of New Hampshire, at Durham, N. H., has engaged Grace Leslie as soloist for a concert at the College, to be given on Jan. 26. Miss Leslie's appearance at the College is in the nature of a return engagement. She was soloist at a similar event there last January.

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Following his successful season of teaching at the Bush Conservatory, Chicago, Arthur Middleton will spend a short vacation in northern Michigan, returning to New York in time to prepare for his winter's concert activities.

Lambert Murphy has been chosen by the Los Angeles Oratorio Society to sing the tenor part in the Bach "St. Matthew Passion," which is to be given on April 15. On Aug. 28 Mr. Murphy, who is summering in Munsonville, N. H., will give a recital in Bar Harbor in the series of concerts presented by Mrs. Henry Dimock each season. The Victor Company has selected Mr. Murphy as one of its Red Seal artists for next season.

J. Rosamond Johnson and Taylor Gordon will give two recitals of American Negro spirituals in Orchestra Hall, Chicago, this winter, the first on Oct. 11 and the second in April.

Harold Samuel has been engaged for the Beethoven Festival to be given in New Haven, Conn., under the auspices of the department of music of Yale University. He will play the "Emperor" Concerto on March 27.

Renee Chemet, French violinist, will return again next October for another tour of the eastern part of the country. One of her engagements will be with the St. Louis Symphony, on Nov. 12 and 13.

Marie Morrissey will be one of the principal contralto soloists in the performance of the "Ode to Music," to be given next season by the Los Angeles Oratorio Society.

Mary Lewis and Reinald Werrenrath will be soloists at the second Radio Industrial dinner in the Hotel Astor on Sept. 15. Miss Lewis is singing through the courtesy of A. Atwater Kent, for whom she has broadcast, and is returning to this country from Europe a fortnight earlier than she had planned, in order to sing at the dinner. Mr. Werrenrath will sing through the courtesy of the Victor Talking Machine Company, for whom he records.

Helen Jeffrey, violinist, played in concert with Frederick Baer, at Easton.

"Milady's Shawl" Seen at Rivoli Theater

"Milady's Shawl," John Murray Anderson's second big presentation since his recent return from abroad, is the principal stage attraction at the Rivoli Theater. Other features are "The Four Aristocrats," in vocal and instrumental syncope; Harry Murtagh at the organ playing "Red Red Robin," Rivoli Movievents, and "The Old Oaken Bucket," a short feature. The overture by the orchestra is that of "Mignon."

Pa., on Aug. 6. Miss Jeffrey was immediately engaged to play at Lafayette College, in recital, this coming season.

Daisy Jean has been engaged by the Iris Club of Lancaster, Pa., the Women's Club of York, Pa., and Linden Hall Seminary, Lititz, Pa., on Feb. 18 and 19, 1927. On Feb. 13, Miss Jean makes her Chicago debut, at the Playhouse, under the management of Bertha Ott. Miss Jean will appear on all occasions in her dual capacity as cellist and soprano, accompanying her songs at the harp.

Sigismund Stojowski, Polish pianist, will appear at the next festival in Amarillo, Tex., April, 1927. Mr. Stojowski is at present conducting his third summer of master classes in California.

When "Emperor Jones" Was First Heard in New York

In a letter to MUSICAL AMERICA, Max Jacobs, conductor of the Chamber Symphony of New York, points out that William Schroeder's "Emperor Jones" was played by his organization for the first time in New York in an Aeolian Hall concert, given on Nov. 22, 1925. The recent performance of this work at the Lewisohn Stadium by the New York Philharmonic under Henry Hadley was a premiere only in that series.

Mirovitch Pupil Is Juilliard Winner

Adeline Hawkinson of Moline, Ill., pupil for the past three summers of Alfred Mirovitch at Hollywood, has been awarded a fellowship in piano by the Juilliard Musical Foundation. Mr. Mirovitch returns east in October.

PASSED AWAY

Paul Schindler

Paul Schindler, a well-known orchestral conductor and composer of light opera, died in his apartment in New York on Aug. 20. Mr. Schindler was born in Boston in 1870, and was the son of a rabbi of that city. He wrote several Broadway successes such as "The Tiger Lily" in which Fay Templeton starred, and "The Isle of Spice." His first wife was Vera Michelena, a singer.

Ferdinand Wagner

MUNICH, Aug. 14.—Ferdinand Wagner, conductor, and general music director of the Landestheater in Baden, died here recently, following an operation. He was to have conducted the autumn opera festival announced for Baden-Baden this year.

Yolande Presberg

CHICAGO, Aug. 21.—Yolande Presberg, soprano, a member of the Chicago Opera chorus who frequently appeared in minor rôles with the company, died suddenly in Milwaukee yesterday.

EUGENE STINSON.

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THE CAMERA REVEALS UNADVERTISED SUMMER ENGAGEMENTS OF ARTISTS IN AMERICA AND ABROAD

THERE are a few dates on the artist's calendar that he is anxious, incomprehensible though it may seem, to keep free from professional engagements. These are pretty generally agreed to be occurring about now.

In the upper left-hand picture are seen Carl M. Roeder, New York piano teacher, with his daughter and Hannah Klein, one of his star pupils, who have selected Vermont's Green Mountains as a holiday background choregraphique. Miss Klein appears between Mr. Roeder *et* fille.

Edgar Schofield, baritone, and Mrs. Schofield (Enrichetta Onelli) lean relaxedly against one of the bulwarks of the good ship *Ohio* en route to Europe. Bathing at Cannes is reported by them as being among the most enjoyable of summer pleasures.

Flora Negri is stopping a runaway Ford near Liberty, N. Y., with a powerful high C, such a C as makes the "fliv-

ver's" girlish carburetor quiver, or whatever carburetors do when pleased.

Six thousand five hundred feet up in the Italian Dolomites, at the summit of Falzarego Pass, John Doane, coach and accompanist, and Edward Hart, accompanist, take their ease, as illustrated in the snapshot on the upper right. Mr. Doane's party, which included his mother and sister, sailed from New York on June 4, spent a month motoring in England, and have been traveling on the Continent since July 13.

On the way to Italy on the *Presidente Wilson*, Nicola A. Montani, conductor of the Palestrina Choir, and Catherine Sherwood Montani, director of the Montani Vocal Studios in New York and Philadelphia, coaxed Capt. Anstide Cosulich of the vessel into their intimate photograph, which appears in the second row, left.

In the second picture of the second row Alexander Bloch, violinist and teacher, is well on the way to a decisive victory in a hard-boiled egg eating contest with one of his pupils. Mr. Bloch, who is seen on the extreme left of the "snap," is conducting classes in Hillsdale, N. Y.,

where parties such as that pictured are frequent.

There is no butcher shop discernible near the woods of Prague, where Basile Kibalchich, conductor of the Russian Symphonic Choir, is seen, so that Mr. Kibalchich's "catch" looks authentic. If Mr. Kibalchich is the dyed-in-the-wool fisherman that we think he is he would not thus be caught himself, in any case.

Ethel Leginska, whose rôles thus far have been limited to those of pianist, conductor and composer, appears in a new character in the picture on the right of the second row. She is there seen as a judge of "purps" and their judicious barks will no doubt earn them fitting prizes.

Gitta Gradova, who is spending her holiday at Estes Park, Colo., appears to sit the saddle quite as gracefully as she does the piano stool. The colors which greet her eye are more material, perhaps, but scarcely more vivid than those which the music of Skriabin, an especial favorite of hers, evolves in the mind's eye.

"Three of my prize pupils" is the description of the animals seen with Robert

Braun, director of the Braun School of Music, Pottsville, Pa., in the picture on the right, third row. This quartet, Mr. Braun also observes, practices daily on its beautiful farm in the Pine Grove Valley.

On the lower left, Dusolina Giannini, soprano, appears with her manager, Daniel Mayer, in the garden of Mr. Mayer's English home, Collington Manor. Miss Giannini is taking a well-deserved holiday from operatic and concert activities abroad.

Evsei Belousoff, 'cellist, enjoys a leisure hour at his summer home in Allenhurst, N. J., in the snapshot second from the left, lower row.

At the home of Mrs. William L. Searles, Darien, Conn., Gil Valeriano, Spanish tenor, plays the rôle of the Duke in modern clothes. Mr. Valeriano is spending August on Contentment Island.

On their way to the Colon Opera season, Friedrich Schorr, baritone of the Metropolitan Opera Company, and Karin Branzell, contralto of the same organization, strike one of the effective attitudes they may have to rehearse for productions this winter. W. S.